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ISSUE 348 13 OCTOBER 2004
UK £3.40 US $6.80
PANINI COMICS

DOCTOR WHO™ MAGA

**NEW SERIES**
WE INTERVIEW DIRECTOR **EUROS LYN!**

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BEHIND THE SCENES WITH BBC AUDIO

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**THE FLOOD** PART THREE
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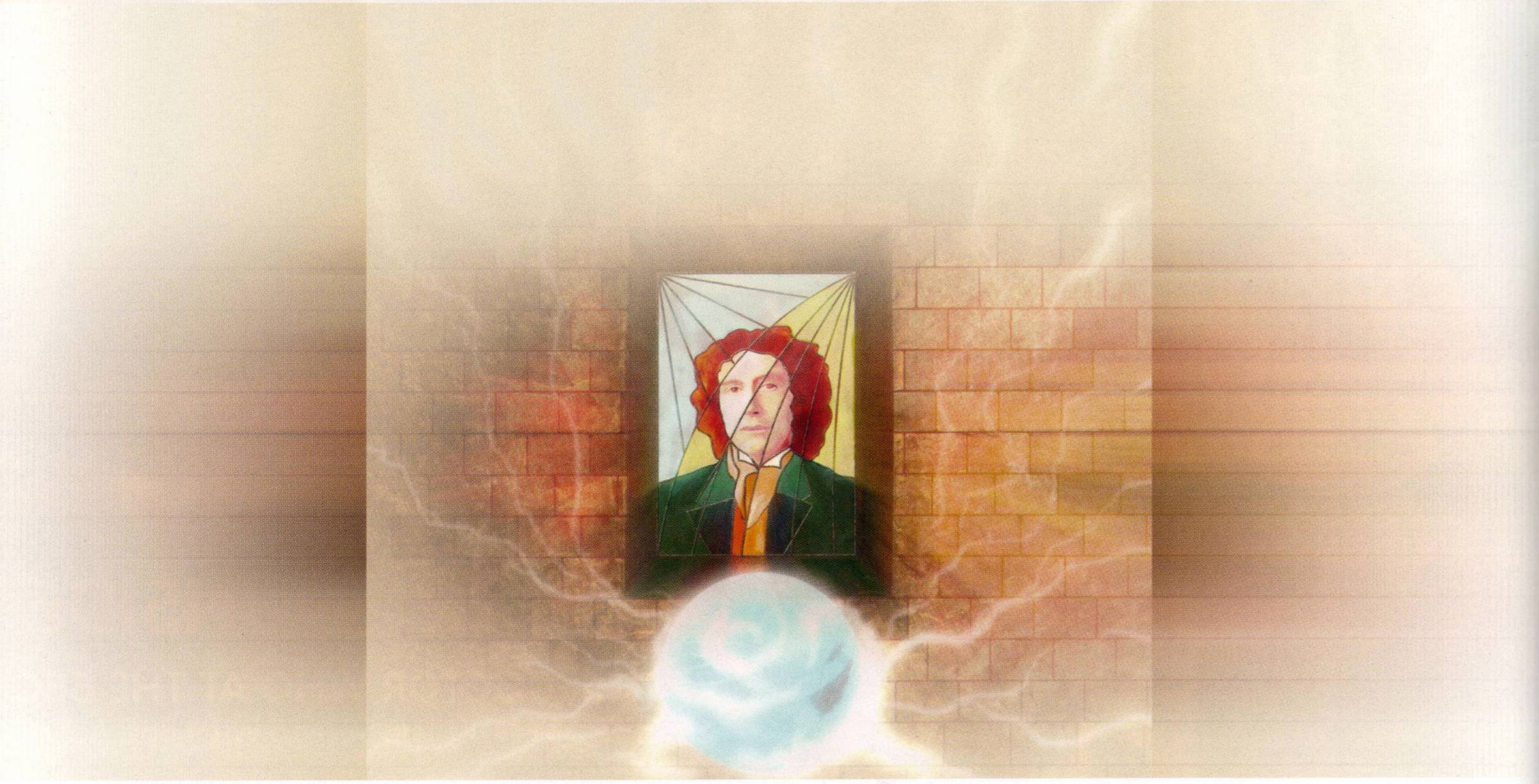
**ERIC SAWARD** RECALLS SEASON 23

**MOST HAUNTED**
**GHOST LIGHT** GETS DISSECTED

**RUSSELL T DAVIES**
WITH MORE PRODUCTION NOTES

“Are any of you Gods?
Or reincarnations of Gods?
Or the offspring of sacred beasts?
I’m thinking of you specifically, sir…”



Paul McGann, India Fisher and Conrad Westmaas
in

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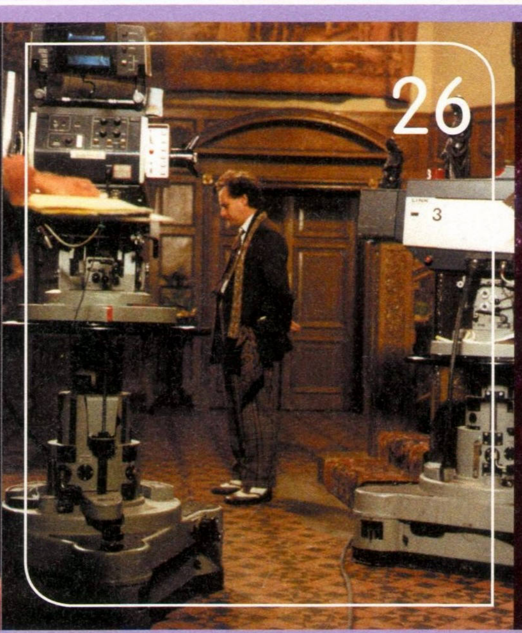
# DWM 348

"WHAT NONSENSE IS THIS NOW?"



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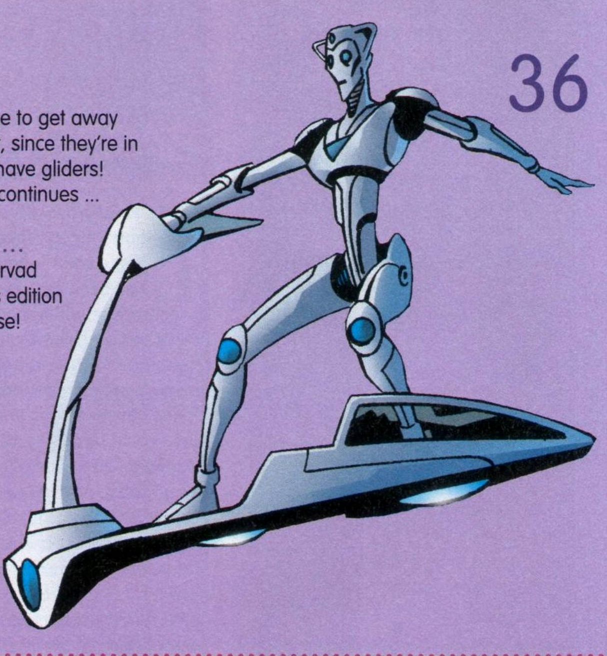

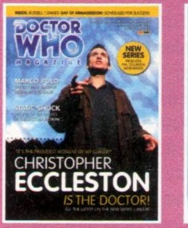

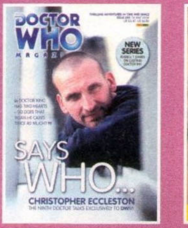

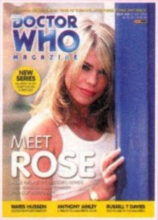

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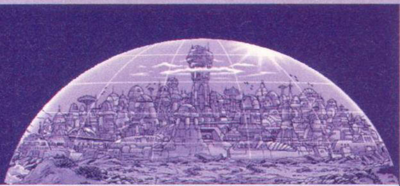


# GALLIFREY GUARDIAN

## DOCTOR WHO 2005 SERIES

A BBC Wales production for BBC One

### CAST

The Doctor **Christopher Eccleston**

Rose Tyler **Billie Piper**

With **Camille Coduri** as Jackie; **Noel Clarke** as Mickey; **Mark Benton** as Clive; **Annette Badland**, **Penelope Wilton**, **John Barrowman** and a cameo appearance from **Andrew Marr**

### CREDITS

Executive Producers **Mal Young**, **Julie Gardner**, **Russell T Davies**

Producer **Phil Collinson**

Directors **Keith Boak** (Block One), **Euros Lyn** (Block Two)

Director of Photography **Ernest Vincze**

Script Editors **Helen Raynor**, **Elwen Rowlands**

Casting Director **Andy Pryor**

Production Designer **Edward Thomas**

Concept Designer **Bryan Hitch**

Costume Designer **Lucinda Wright**

Visual Effects **MillTv**

Visual Effects Supervisor **David Houghton**

Make-Up **Davy Jones**

Special Make-Up and Prosthetics **Neill Gorton**

Models and Miniatures **Mike Tucker**

### EPISODES

Episode 1
**Rose** by Russell T Davies

Episode 2
**The End of the World** by Russell T Davies

Episode 3
**TBA** by Mark Gatiss

Episode 4
**Aliens of London – Part 1** by Russell T Davies

Episode 5
**Aliens of London – Part 2** by Russell T Davies

Episode 6
**TBA** by Robert Shearman

Episode 7
**The Long Game** by Russell T Davies

Episode 8
**TBA** by Paul Cornell

Episode 9
**TBA – Part 1** by Steven Moffat

Episode 10
**TBA – Part 2** by Steven Moffat

Episode 11
**TBA** by Russell T Davies

Episode 12
**The Parting of the Ways – Part 1** by Russell T Davies

Episode 13
**The Parting of the Ways – Part 2** by Russell T Davies

13 x 45-minute episodes for broadcast on BBC One in 2005. Day and timeslot TBC. All titles are subject to change.

**NEW SERIES** THE DOCTOR AND HIS DEADLIEST ENEMIES ARE SET FOR A REMATCH AFTER ALL!

## DALEKS RESURRECTED!

Despite an earlier announcement that plans to include the Daleks in the new series of *Doctor Who* had been scrapped after a breakdown in negotiations between the BBC and the estate of the late writer Terry Nation, an eleventh-hour reprieve was officially announced on Wednesday 4 August. Negotiations were re-opened between the two parties in July, following the previous statement from the BBC that appeared in **DWM** 346.

Tim Hancock, spokesman for Nation's estate said, "I am absolutely delighted that the Terry Nation Estate and the BBC have been able to reach agreement on terms for the use of the Daleks in the new *Doctor Who* series. We look forward to working closely with the production team in the forthcoming months." The BBC's head of continuing drama series Mal Young added: "As well as coming face-to-face with a number of new and exciting monsters, it's good news that the Doctor will also do battle with his arch enemy, the Daleks, in a series which promises to surprise and entertain a new generation."

**The Sun**'s Dalek: "Excited."

British tabloid newspaper *The Sun*, which had launched a 'Save the Daleks' campaign, running a dozen news stories throughout July, was quick to claim victory in its Thursday 5 August edition. 'All Resistance Has Been Exterminated!' ran the headline, as the paper's 'staff Dalek' – which had some days earlier 'caused havoc' on the *Doctor Who* set in Cardiff – appeared on the notorious Page 3 with two topless beauties. The excited Dalek apparently commented, "Extermi-great!"

The return of the Daleks has prompted several newspapers to print various unfounded rumours about how the aliens might appear in the new series. There have also been various conflicting rumours as to which episodes the Daleks might appear in. As ever, we advise readers to take all such stories with a pinch of salt, and to believe only what has been confirmed in the pages of **DWM**.

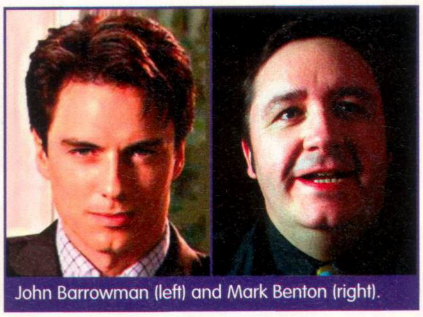
NEW CASTMEMBERS SIGN ON FOR ROLES IN **DOCTOR WHO**'S 2005 SEASON ...

## BARROWMAN AND BENTON

The BBC has officially announced that accomplished stage actor John Barrowman has been cast as a new character who will appear later in the new series. Perhaps best-known on television for presenting the Saturday morning magazine show *Live and Kicking* between 1993 and 1994, Barrowman has since appeared in the TV shows *Central Park West* (1995) and *Titans* (2000). The 37-year-old actor, who was born in Scotland but raised in Illinois in the United States, has become particularly known for his theatre work, which includes *The Phantom of the Opera*, *Sunset Boulevard*, *Beauty and the Beast*, *Love's Labours Lost* and *Miss Saigon*. Julie Gardner, Head of Drama at BBC Wales, told **DWM**, "I saw John Barrowman on stage earlier this year, in *Anything Goes*, and was blown away by his sheer energy and talent. He's that very rare thing, a true leading man. I was determined to work with him, and true enough, John came in and delivered a dazzling audition. He's currently spending 10 weeks in the West End production of *Chicago*, before joining us in Cardiff. We can't wait to welcome him to Wales!"

It has not yet been confirmed exactly who Barrowman will be playing in the series, or how many episodes he will appear in, although the actor gave a few clues when he appeared on Richard Bacon's late-night Radio Five show on Sunday 22 August, saying that he won't begin work on the series until November and that he will be playing "something of an intergalactic rogue."

Meanwhile, actor Mark Benton has been confirmed as having a role in the first block of filming. The 38-year-old actor has an extensive list of television credits on his CV, some of his more recent appearances being in *Ballykissangel* (1999); *Gimme Gimme Gimme* (2000); *Holby City* (2000); *Randall and Hopkirk (Deceased)* (2000); *Dr Terrible's House of Horrible* (2001); *Clocking Off* (2002); *Murphy's Law* (2003); *Early Doors* (2003); *The Second Coming* (2003); and *Catterick* (2004).



John Barrowman (left) and Mark Benton (right).

*Doctor Who*'s producer Phil Collinson told **DWM**, "It's a delight to welcome Mark Benton on board. He's incredibly gifted, with lead roles in traditional comedy, such as ITV1's *Booze Cruise*, and more radical sitcoms, such as BBC2's *Early Doors*. This is coupled with a brilliant flair for serious drama, as seen in BBC2's *Eureka Street*, and his terrifying performance as the Devil in ITV1's *The Second Coming*. He's a wonderful man to have on the team – at the first readthrough, the moment Mark said his first line, the whole room came alive! He's playing Clive ... but you'll have to wait until 2005 to find out who Clive is, and how he's connected to the Doctor!"

Readers who have been keeping their eyes on the UK's tabloid press and gossip magazines may have read some 'interesting' stories recently, some of which suggested the casting of *Only Fools and Horses* legend David Jason in a possible role. We spoke to Phil Collinson to clarify the situation and he told us, "We read the reports of David Jason's casting with some surprise! Alas, these are tabloid rumours. David is a wonderful actor – one of Britain's finest – and if the right part came along, we would be delighted to approach him. It would be an honour! But for the moment, I have to confirm that he's not on board."

Phil also confirmed that at the time this issue went to press in late August, "Block One is nearing completion, with only a few days to go until we complete. Three episodes of the new *Doctor Who* will be in the can! And as those episodes head into the edit, Block Two is halfway through pre-production, with casting already in progress and locations being finalised. Fleets of designers are scattered across Cardiff, discussing all sorts of aliens! Meanwhile, Russell is due to deliver Episode Seven this week, while Rob Shearman has delivered draft seven of Episode Six, and Paul Cornell has delivered draft nine of Episode Eight, which means that scripts will soon be ready for Block Three. A director will be appointed in the next week or so. With three blocks now overlapping, it's getting nice and busy – just the way we like it!"

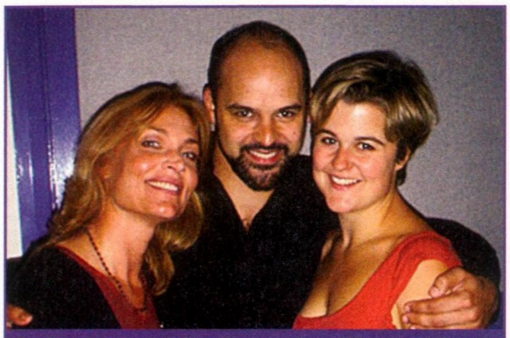
**AUDIO NEWS** PAUL McGANN'S TV MOVIE CO-STAR MAKES HER BIG FINISH DÉBUT IN DECEMBER'S 3-CD SPECIAL ...

# DAPHNE'S BACK FOR THE NEXT LIFE

Big Finish has revealed to **DWM** the cast for *The Next Life*, the three-CD Eighth Doctor adventure available in December. Joining the regular team of Paul McGann, India Fisher and Conrad Westmaas will be McGann's co-star from the 1996 TV Movie, Daphne Ashbrook. Ashbrook will not, however, be reprising the role of Dr Grace Holloway; instead she's playing a new character called Perfection. *Blake's 7* legend Paul Darrow is also among the cast as a character called Guidance. Other actors in *The Next Life* are Don Warrington as Rassilon, Stephen Perring as the Kro'ka, Jane Hills as L'da, and former series companion Anneke Wills who reprises her role as Lady Louisa Pollard, which she first played in last year's anniversary adventure *Zagreus*.

**DWM**'s Benjamin Cook caught up with both Paul McGann and Daphne Ashbrook during the recording of *The Next Life*, and we'll be presenting their reminiscences of the TV Movie in an upcoming issue.

Big Finish has also given **DWM** some more information for the upcoming *UNIT* spin-off series. Set in the modern day, the four-part series, which begins its monthly releases in December, will see the return of Nicholas Courtney as the retired Brigadier Lethbridge-Stewart. He will be joined by a brand-new cast of characters: Siri O'Neal, who appeared in last year's *Doctor Who Unbound* play, *Full Fathom Five*, will play Colonel Emily Chaudhry, Nicholas Deal will play Colonel Robert Dalton, UNIT's new commanding officer, while Robert Curbishley will play Lieutenant Will Hoffman. The first two plays have now been recorded, the first directed by Jason Haigh-Ellery, the second by John Ainsworth.



Daphne Ashbrook (left) at the recording of **The Next Life** with co-stars Conrad Westmaas and India Fisher.

The cast of **UNIT**: (from left to right), Nicholas Deal, Siri O'Neal, Nicholas Courtney and Robert Curbishley.

## OUTSIDE THE SPACESHIP

Compiled by Dominic May

**BILLIE GOES TO CHURCH** According to the papers, **Billie Piper** [right] has rented a flat next door to singer Charlotte Church while filming *Doctor Who* in Cardiff. She featured on ITV1's *This Morning* on 16 July in a segment about her recent experience in Romania filming horror flick *Spirit Trap*. Interviewed by Nikki Chapman, Piper said her part Jenny was "the most physical role I've ever had to do" – up to that point at least!

**NEW WHO UPDATE** **Russell T Davies'** *Mine All Mine* is due to be screened on ITV1 during the peak of the autumn season in November. Further to **DWM** 338, filming of his *Casanova*, which **Julie Gardner** brought with her to BBC One, will start during October taking in Venice, Dubrovnik and sunny Manchester with a view to broadcast next year. A new novel by **Mark Gatiss**, *The Vesuvius Club*, will be published by Simon & Schuster in November. **Steven Moffat** is writing the screenplay to projected feature film *Me Again* for Hartswood Films, which if greenlit will be directed by Stephen Hopkins later in the year. **Keith Boak** was allocated the same episode numbers on Channel 4's *NY-LON* to direct as *Doctor Who* (ie Episodes 1, 4 and 5). The series about a London/New York transatlantic relationship commenced on 24 August.

**TIME LORDS OF THE GLEN** Don't forget to catch **Tom Baker** as Donald MacDonald in BBC One's *Monarch of the Glen* this September and **Paul McGann** as Gerry Henson during ITV1's autumn drama *Lie with Me* (formerly titled *Tell Me Lies*).

**SYLV VICTORIOUS!** Following on from **DWM** 346, **Sylvester McCoy**'s protests *re* the non-networking of *Still Game* appear to have borne fruit as the fourth series, which shoots next year, will be screened on BBC Two. Further to **DWM** 335, **Peter Davison** is now shooting ITV1's *Distant Shores* in Northumbria playing plastic surgeon Bill Shore opposite Samantha Bond as his wife Lisa. The two actors took time out on 24 July to open a fundraiser for the local lifeboat station which features in the series.

**EDGED OUT** **Frazer Hines'** *Outside Edge* tour concludes with Gala Theatre, Durham – 20-25 September (0191 332 4041); Theatre Royal, Lincoln – 27 September-2 October (01522 525555); Lichfield Garrick Theatre – 4-9 October (01543 412121).

**MANNING GOES SENILE** **Katy Manning** has been shooting independent movie *When Darkness Falls*, described as a "gender bending homage to 1940s Hollywood film noir; a kind of cross between *The Big Sleep* and *Tipping the Velvet*," playing the stern and senile Miss Harrington.

**HITCH-HIKER SCHEDULED** Radio 4 has set 21 September to launch the seven-part third series of **Douglas Adams'** *The Hitchhikers' Guide to the Galaxy* with a CD/cassette version following from BBC Audiobooks on 25 October. Adams' family will have cameos in the scene where the inhabitants of Earth learn of its demolition.

**INDECISIVE DIRECTOR** CBBC's autumn season includes drama *in2minds*, directed by **Andrew Morgan** for Richmond Films, about 13-year-old Zoë, who rescues a kidnapped dog called Sirius and discovers they can communicate with each other via telepathy.

**DID YOU MISS?** Channel 4 appearances by **Russell T Davies** on *I'm Free! Inside the Comedy Closet* (3 July) and **Mal Young** on *How Soaps Changed the World* (17 July); **Peter Davison** on *The Heaven and Earth Show* (BBC One 4 July) and reruns of *Rigor Mortis* (Radio 4 from 24 August); the **Richard Franklin**-directed one-man show *Queen Mary at the Antiques Roadshow* at London's Theatre Museum (25 July); **Lalla Ward** and **Adrienne Corri** in *Vampire Circus* (BBC One 13 August); **Stephen Wyatt**'s play *A Game of Marbles* (Radio 4 6 August); Davros Mark II **David Gooderson**'s co-adaptation of *The Wind in the Willows* at Regents Park Open Air Theatre.

**OBITUARY** **Frederick Jaeger** who was Jano in *The Savages*, Sorenson in *Planet of Evil* and Professor Marius in *The Invisible Enemy* died on 18 June aged 76. **Robert James**, who was Lesterson in *The Power of the Daleks* and the High Priest in *The Masque of Mandragora*, died on 31 July. **Colin McCormack**, who played the Commander in *The Sun Makers*, died on 19 June aged 60. Former Freddie and the Dreamers member **Peter Birrel**, who was the Draconian Prince in *Frontier in Space*, died on 23 June aged 68. **Mark Wharton**, who was Brel in Big Finish adventure *The Sandman*, died on 8 May aged 39.

## OTHER NEWS...

### CLAWS OUT!

The 1971 serial *The Claws of Axos* has been confirmed as an Australian DVD release in April 2005. The story has not yet been announced for UK release, but it remains a possible candidate. We hope to have news on next year's DVD schedule soon.

### SOUNDS HANDY ...

Telos will be publishing the long out-of-print *Doctor Who: The Handbooks* series (originally published by Virgin) as one bumper 900-page volume in March 2005.

### MOLLOY IN BLACKPOOL

Further to last issue's report on Hyde Fundraisers' re-staging of *The Trial of Davros*, the charity group will be bringing Davros actor Terry Molloy [right] to Blackpool on Saturday 25 September to launch the play. Former companion Deborah Watling will also be in attendance, and there will be a Dalek photo opportunity on the Golden Mile and a chance to meet the monsters and guests. The stage show, which is set to take place on 16 July 2005, will also include Michael Jayston and John Leeson as the Prosecutors, subject to work commitments. Mark Ayres and Alistair Lock will be providing musical contributions. For more information see *www.hydefundraisers.co.uk/davros.htm*

### RUTAN GOES INTO SPACE

**DWM** readers may have been amused to have read in the newspapers about the success of a certain Mr Burt Rutan to despatch the first privately-funded spacecraft to the edge of space and back. If the crew goes missing without trace, however, we'll know who to blame ...

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Doctor Who and Ace visit a haunted house in BBC Worldwide's latest DVD release, *Ghost Light* (on sale at all DVD retailers priced £19.99). And thanks to the lovely folks at the BBC, we've got five copies of this extras-packed disc to give away in our competition. To be in with a chance of winning one, simply tell us the answer to this not-very-tricky problem ... (And if you're *really* stuck, the article on page 26 might help.)

**Josiah plans to become the head of the British Empire by assassinating whom?**

Is it [a] Victoria Beckham; [b] Queen Victoria; or [c] Victoria Wood?

Send your answer on a postcard or stuck-down envelope marked BURNT TOAST to the editorial address by 14 October.

# 10thplanet

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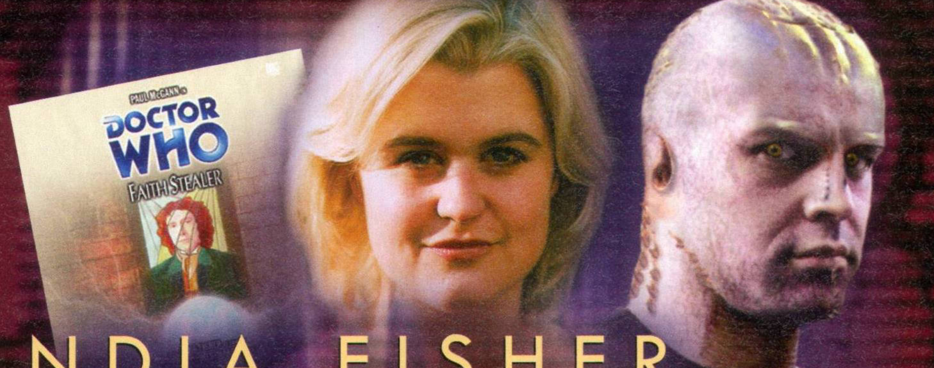

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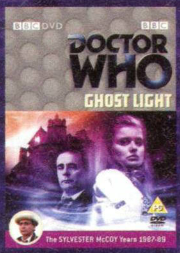

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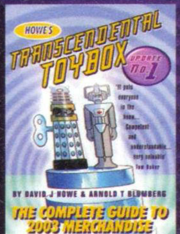

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# GALLIFREY **GUARDIAN** EXTRA!

The director of Block Two has been announced as the BAFTA-winning **Euros Lyn**. **DWM** spoke to him about the challenges of helming two episodes by very different authors ...

**Hello Euros! Firstly congratulations on your new job. Before we talk about *Doctor Who*, perhaps you could tell us – and the readers – how we should be pronouncing your name?**
It's 'eh?' like you're answering a question which you didn't hear properly followed by 'ross' like the place in Gloucestershire!

**You're directing Block Two, which, we gather, comprises Episodes 2 and 3. How closely have you been looking at the work done in the first block, which Keith Boak is directing? As his block includes Episodes 1, 4 and 5 – thereby 'surrounding' your work, – do you need to pay careful attention to what is established before and afterwards?**

"I was a Tom Baker kid," reveals new series director Euros Lyn. "The Daleks still stalk my dreams ..."

# DIRECTING **DOCTOR WHO**

# EUROS LYN

All 13 episodes need to feel part of a whole series, so I'm certainly watching Episodes 1,4 and 5 to make sure I'm directing something which feels a part of the same series. But one of the brilliant things I love about *Doctor Who* is that each adventure stands alone, whether it be an alien world episode, a modern day episode or a period episode; and each of these bring their own genre rules and design concepts. In a way, each adventure is a stand-alone film!

**As this issue of DWM comes out in mid-September, you should – all things being well – just be starting filming for Block Two. Can you tell us a little about what your job has involved up to this point?**
I've had a ball choosing locations, casting, planning all the special effects and the CGI elements, discussing designs for sets, costumes, prosthetics, makeup and of course, rehearsing.

> **"Both Russell and Mark have wonderfully distinctive voices, but the Doctor and Rose are always consistent."** EUROS LYN

**Episode 2 is written by Russell T Davies, while Episode 3 is written by Mark Gatiss. Can you tell us a bit about how difficult it is to take charge of two episodes which are very different from each other in tone and style?**
The constant in the two episodes are the Doctor and Rose which is the key to making the series gel. Yes, Russell and Mark have wonderfully distinctive voices and want to lead the Doctor into radically different types of adventures, but he is always the Doctor and Rose is always Rose.

**Without spoiling anything for us (heaven forbid!) for when we all sit down to watch the episodes next year, can you tell us a bit about how the series feels? Are there particular moments you're relishing bringing to life?**
Absolutely. There's the bit where the Doctor meets *****, and the bit where Rose has to *****, and of course the nail biting sequence when the Doctor has to ***** the *****!

**How ***** exciting! So did you used to watch *Doctor Who* as a kid, or is this all-new territory for you?**
I was a Tom Baker kid and it was my favourite programme in the whole world. The Daleks still stalk my dreams ...

**So how do you feel this new series compares to the *Doctor Who* of old?**
It retains the humour and the intelligence and the Britishness of old *Doctor Who* whilst bringing all that contemporary TV production values can bring to an audience who are super-literate in fantasy and sci-fi.

**Among the many shows you've worked on are mainstream BBC dramas like *Casualty* and *Cutting It*. Of course, *Doctor Who* will once again be a mainstream BBC drama come 2005, but how do you feel the approach to directing these shows differs? Is the fact that *Doctor Who* is more fantasy-based quite liberating?**
In many ways, telling a fantasy-based story is exactly the same as telling a story set in a contemporary naturalistic world. Characters have quests which they must realise, overcoming all manner of hurdles thrown in their way so that they can realise their dreams. An audience must empathise with the Doctor and Rose every step of the way; we have to care for them just like we care for Allie in *Cutting It* or Comfort in *Casualty*. It's also brilliant getting to imagine stuff on a much greater scale than naturalistic shows allow; to blow up ***** and meet ***** from other *****.

**As a native Welshman, do you feel it's important for BBC Wales to be seen to be making such high-profile programmes? It's certainly a change from the days when most BBC dramas were made in London ...**
I'm chuffed to bits that *Doctor Who* has come to Cardiff – I can sleep in my own bed again! Wales has some amazing locations and hopefully this will encourage more productions to film here. But where it's made shouldn't matter one bit to an audience; they want to see a fantastic new series of *Doctor Who* regardless of who makes it; and that's the enormous challenge we at BBC Wales have to meet.

**Finally, can you tell us your hopes for *Doctor Who*'s relaunch next year – and for your own contribution to the legend?**
I hope this new series excites the loyal fans and inspires a new audience alike; and to be a member of the team that's trying to realise that dream is an absolute pleasure.

**Pob Lwc, Euros!**
Thanks!

DWM

# EDITOR'S **LETTER**

It's another written-at-the-last-possible-minute editorial this month, chums – but at least I have a good excuse for a change. Yesterday I was in Cardiff – BBC Wales, to be exact – for a special *Doctor Who* briefing day arranged by our favourite series' new BBC Brand Manager. (I know! We're a brand! Woo!)

The great and the good were all gathered there in Studio 1: executive producers Mal Young, Julie Gardner and Russell T Davies; script editors Helen and Elwen; designer Ed Thomas; and a selection of Very Important People from across the corporation – TV, radio, interactive, web, publishing, home entertainment – including lovely Annie and Michelle from the Drama Publicity office, who probably get to see this sort of thing every day. Luckily I was able to huddle fearfully in a corner with lovely James Goss from the *Doctor Who* website team, and the multi-talented Justin Richards.

For, you see, we were there to make presentations to the assembled throng – to let everyone know a) what we do, b) how we do it, and c) what changes the new series will bring to both a) and b). And I'm not great with crowds, especially sickeningly talented ones which include people I've seen on the telly being very powerful and clever.

But thankfully everything went off pretty well. Everything we heard and saw that day will eventually make it into the pages of *Gallifrey Guardian*, but obviously I'm not yet at liberty to divulge the exciting things that Justin revealed, or the fantastic-sounding plans of James and the Cult team. I'm even less allowed to talk about the revelations made by the BBC Worldwide DVD folks, or the pants-wettingly inspired ideas that two other departments – who must remain nameless for now – are working on. And as for the plans of the marketing people, and the secret and special things in Ed Thomas' design portfolio ...

> "The great and the good were all gathered in BBC Wales Studio 1..."

Sorry if this all sounds a bit annoying – "just cos that slaphead's been to BBC Wales, he thinks he can show off about it" – it's just that I was blown away by how much activity the return of *Doctor Who* has generated, and how much thought and care is going into ensuring that this will be one of the BBC's biggest launches *ever*. Believe me (and you can, you know. I'm very honest) this really is something to get excited about. Come next year, it's going to be lovely surprise after lovely surprise. And I hope you'll hear about some of them here first.

But you'll find out about the content of one of those presentations very soon indeed. Cos everything is (near enough) signed sealed and delivered now, **DW**M's future is secure, and we can begin to put our plans in motion for 2005.

Do keep an eye out for issue 352, won't you ...?

Clay

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**THANKS TO** Mark Ayres, Phil Collinson, Benjamin Cook, Russell T Davies, Annie Frederick, Julie Gardner, James Goss, Ian Grutchfield, Derek Handley, Chris Lane, Euros Lyn, Ralph Montagu, Jonathan Morris, Michelle Osborn, Dave Owen, Justin Richards, Julie Rogers, Eric Saward, Paul Spragg, BBC Drama Publicity, BBC Worldwide, bbc.co.uk and Big Finish.

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**Doctor Who Magazine**™ Issue 348. Published September 2004 by Panini Publishing Ltd. Office of publication: Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ. Published every four weeks. All *Doctor Who* material is © BBCtv. *Doctor Who* logo © BBC Worldwide 1996. Daleks © Terry Nation. All other material is © Panini Publishing Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK.
This issue's colour scheme: The exact purple of that planet with three moons that Russell feared so deeply in issue 279...
Newstrade distribution: Marketforce (UK) Ltd 020 7907 7728 Subscriptions: MRM 01858 410 510. ISSN 0957-9818

**DW**MAIL, Doctor Who Magazine, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ

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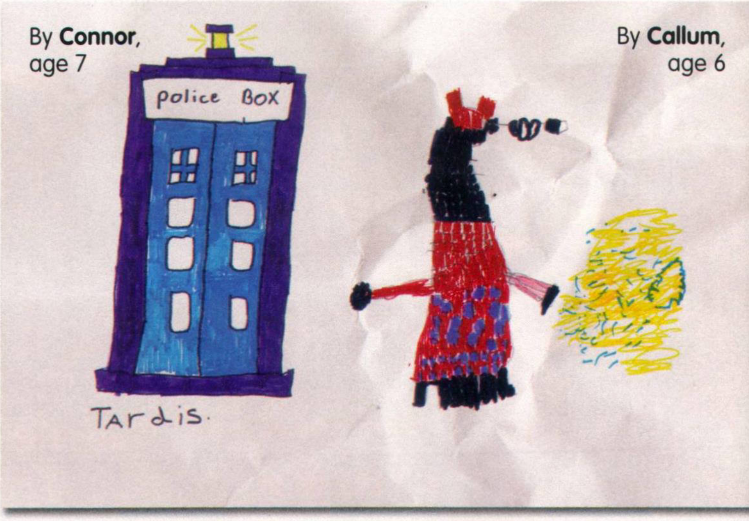
# DWMAIL


By **Connor**, age 7

By **Callum**, age 6

Who needs new series photos when we've got these marvellous works of art from Connor and Callum Denton? And we want lots more drawings from new fans next year please!

**The sneak peek behind-the-scenes of the new series on Tuesday 20 July's edition of the BBC's *Wales Today* has been exciting quite a few of you. Yes, it's *really* happening!**

## LIKING THE LEATHER!

After just a brief glimpse of the new series on *Wales Today*, I had to be stretchered out and shut away in a dark room. Possibly the most exciting images I have seen in my whole life! A department store? Could it be Aut- no, don't get excited. They're not giving much away, and that's a good thing. Doesn't Billie sound posh? She'll be great. The Doctor wears a black t-shirt and leather jacket! The first time a Doctor has worn 'real' clothes instead of a made-up costume or fancy dress. He'll be so dashing and modern! I am thrilled! Mr T Davies mentions the 1860s, and my pulse races. A hospital! They're filming in an abandoned hospital! Calm down, dear, it's only a news bulletin ... nurse! The screens!

**CHRIS WINWOOD** E-MAIL

Whilst feeling a *little* bit underwhelmed by the new Doctor's costume, it is nevertheless further indication of the bold attempts being taken to modernise our hero. In the context of past Doctors' garbs, I can't think of anything *less* Doctorly. But given the unpleasant memories I have of 'totally tasteless' outfits plastered with question marks, this new look certainly has a modern – dare I say trendy – feel about it. If long leather coats can do for the new Doctor what they've done for *Angel* and the *Matrix* cast, then perhaps we can look forward to *Doctor Who* actually being (whisper it) *cool* in the future. And who would have ever believed that?

**SEAN ALEXANDER** HOLYHEAD

Isn't the whole point that the Doctor's costume should reflect his character as the alien outsider, displaced from 21st century pop culture and fashion trends? So why does he look like a very human Christopher Eccleston down the pub on a Friday night? Then again, as long as a programme called *Doctor Who* starts with Ron Grainer's theme tune, and is about a character who behaves like the Doctor and travels in a Police Box-shaped TARDIS having thrilling adventures, does it really matter what he wears?

**CRAIG POTTER** E-MAIL

**And he needs to battle the Daleks too, don't forget! And fortunately, he's going to. Hooray!**

## ALIEN RESURRECTION!

Phew! Well, they had us all going for a minute, didn't they? Well done to both the BBC and the Terry Nation Estate for putting aside any differences they might have had, thereby ensuring that the greatest villains ever created for television will return to terrify a new generation! Just one request, though. Please don't redesign them too much, eh? By all means make them look like they're made of metal (rather than fibreglass!), but remember that much of the huge appeal of the Daleks is that ol' pepperpot look ...

**DEREK MANNING** COLCHESTER

While I'm sure that the new series would still have been really good even without the Daleks being in it, the news that the best baddies *ever* will be coming back after all is utterly brilliant! I was so excited when I heard the news that I had to tell everyone in my class at school. We're all really looking forward to it. Well done to the BBC and the Terry Nation Estate!

**JOANNE GUILVIER** WREXHAM

Yes! Yesssssss! Oh *yes!* At last I can admit that my 'Not-Really-Bothered-About-Losing-The-Daleks-From-The-New-Series-Cos-New-Monsters-Would-Be-Better-I Expect' attitude was just a pathetic front for my true feelings – I was heartbroken! But it would have seemed so churlish to complain when everything else has been going so well, new series-wise.

But now the robot monsters from space *will* be there after all! I'm over the moon! Now, about the Cybermen ...

**JAMES POPE** STOURBRIDGE

## THE NEW GENERATION

At the end of July, my six-year-old daughter, Emma, and I were fortunate enough to watch one of the first evening's filming of the new series in Cardiff city centre. We watched excitedly as the street was dressed with props to transform it into an area of London. False shop fronts were fitted and, as darkness fell, we caught a glimpse of the new Doctor, Christopher Eccleston, casually wandering across the road in his new low-key costume. We were both really thrilled to be in on *Doctor Who*'s return. It really is happening – the Doctor is back!

Emma must be one of the first of a new generation of *Who* fans. At the moment her favourite team is the Seventh Doctor and Ace, but I have a feeling all that is about to change ...

**DAVID SHAW** E-MAIL

Evening Standard
Proper rigmarole

Thanks for the pic, David and Emma! Now, far be it from us to blow our own trumpet, but compliments on the latest strip have been flooding in ...

## CAMDEN ROCKS!

I decided to read this months' **DWM** [346] from front to back. Usually it's straight to *Gallifrey Guardian*, then Mr Davies' wonderful column, then whatever takes my fancy. So imagine my surprise, when I read Part 1 of *The Flood*. Wow! I turned the last page and, well, it felt like I'd regenerated into a six-year-old, giggling like a schoolgirl! *Cybermen*!!! (And new cool Cybermen at that!) Brilliant! I could feel the ground shaking under my feet – not since 26 September 2003 have I been so excited! Just wanted to say thanks – so thanks!

**MARK TOWNSEND** E-MAIL

Just wanted to let you know that **DWM** 346 gave me one of the finest afternoons of the year. There I was yesterday, reading the new **DWM** in a Camden Town restaurant, two minutes from the Lock. Then I started reading the comic strip. I think you can guess the rest. Suffice to say that, even though I'm a 'disco robots' fan when it comes to Cybermen, I almost choked on my chicken with delight.

**JASON ARNOPP** E-MAIL

Invisible Cybermen! Cor, that was a good comic strip, wasn't it? I agree whole-heartedly with Mr Davies – sometimes it pays not to know what's coming. Although, admittedly, I caved in and read the final *Buffy* review in SFX. There's no escape from spoilers! I'll try my best, though. If this is how excited I get with a comic, I'll be an absolute wreck when the first cliffhanger of the new series airs!

**DAN TESSIER** E-MAIL

## WORKING CLASS HERO?

After recently seeing Christopher Eccleston in *Jude* (which was quite good actually), I suggest that his casting may be questionable. Unfortunately, he screams 'working class' at me. The character of the Doctor has always been one of an eccentric aristocrat. I am doubtful that Eccleston will be able to adapt to such a major character aspect.

Russell T Davies says that he wants the new series to appeal to the general public and new viewers, sadly it seems actions speak louder than words. Whilst I applaud Davies' attempt to enlist JK Rowling, every writer for the forthcoming series is a *Doctor Who* fan who will probably be continuity-obsessed. How dull. Why didn't he balance things out with several professional television script writers?

**IAN SHIMWELL** CHESHIRE

Um, like all of the professional writers who are working on the series, then? Hmm, let's try to find a nice letter in the post bag next. Ah, here's one ...

## A ROARING SUCCESS!

I just have to write in praise of Andrew Pixley's *Scheduled for Success* series. How does he do it?! In theory, six pages explaining why *Doctor Who* had 40+ episodes a year in the 1960s, but only 14 in 1989 should be one of the most boring and tedious reads imaginable, and yet it's the highlight of issue 346. I suppose, coming from the same man who wrote the *Blue Peter* special last year, I shouldn't have been surprised. It actually made for a fascinating subject, and was of course written with the usual combination of competent information and wit.

I insist you give the man a well-earned payrise (assuming you *do* pay him, that is). I was also pleased to see that you labelled the photographs throughout. A little detail, yes, but can you imagine the weeks of fevered debate that would have ensued if the picture on page 28 had been captionless. In which story does the Second Doctor put on a silly hat and nearly get drowned? Where are the telesnaps?

Keep up the good work.

**ANDREW CURNOW** E-MAIL

## A VERY SPECIAL SPECIAL

I thoroughly enjoyed the first volume of *The Complete Fourth Doctor* special. Excellent work – it brought back lots of memories of happy times and places! Here's a photo you might want to use from 1978 of Tom Baker signing some autographs in Blackpool. Looking forward to Volume 2!

**G WOOD** E-MAIL

## IN SAFE HANDS

The more of I read of Russell T Davies' *Production Notes*, the more I know the series is in good hands. To put so much thought into a clipboard shows real dedication! I love his style of writing – informative, but not giving anything away. How does he do it? I'd give anything now to know what the Moxx of Balhoon is, but I really don't want to know till I see it on screen.

I can't wait to see the new series!

**GEORGE BRACKEN** ENNISKILLEN

## FEELING SHINY AND NEW

I just thought I'd drop a line to let you know how I'm feeling. Happy.

I stopped watching, reading and buying all things *Doctor Who* back in 1999. I hadn't stopped liking the show; it just wasn't a part of my life anymore. I packed up my collection and it went into storage. I moved home several times, relationships started and finished, I lost jobs and found new ones. I finally settled down in my new home, with a new job and a new relationship (all of which very much to my liking). I started to unpack the effects of my life, placing them back around me.

It was *The Ark in Space* that I first uncovered. It was like meeting an ex-girlfriend after several years, comfortably familiar, yet strangely new and distant. Nostalgia seems too contrite a word to describe how I felt. Let's call it recognisable happiness. This happened last summer and guess what? It's happening all over again. What an opportune moment to rejoin *Doctor Who*. I hope it's fun.

**JAMES SUMNALL** NEWPORT

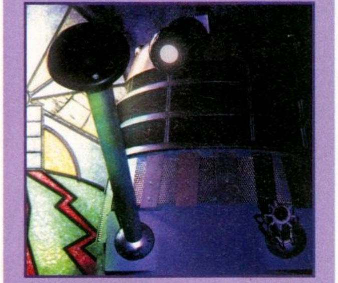
## AND FINALLY ...

It's a great shame, really, that some of the rumours that have been circulating about the new series have proved to be groundless. The idea of a convention attended by Paul Daniels and Slipknot would have been well worth going to ...

**STEPHEN ALLRIGHT** E-MAIL

## IN DWM 349

### SHEAR TERROR!



**DWM** tracks down the poll-winning writer **Robert Shearman** to interrogate him about plum puddings, penguins, playwrights, potty pepperpots and – oh yes! – the challenges of writing for the new *Doctor Who* TV series ...

### SLIPPING BACK ...

Andrew Pixley puts on his headphones to take a listen to *Doctor Who*'s adventures on the radio in a special **Archive Extra**!

### CONVERSION!

The future of the entire human race is looking pretty grim in the fourth part of our epic comic strip, **The Flood** ...

### PLUS

Russell T Davies gives us the latest gossip from the set of the new series in another of his **Production Notes**; We unveil the results of your votes in **The DWM Awards** (yes, this time we really mean it!); **The Time Team** venture into Solon's laboratory and discover *The Brain of Morbius* – plus all the latest new series info in **Gallifrey Guardian**, previews in **Coming Up**, opinions on the latest releases in the **DWM Reviews** – and all your other favourite bits and bobs ...

On sale **14 October** from WHSmith and all good newsagents!

# COMING **UP...**

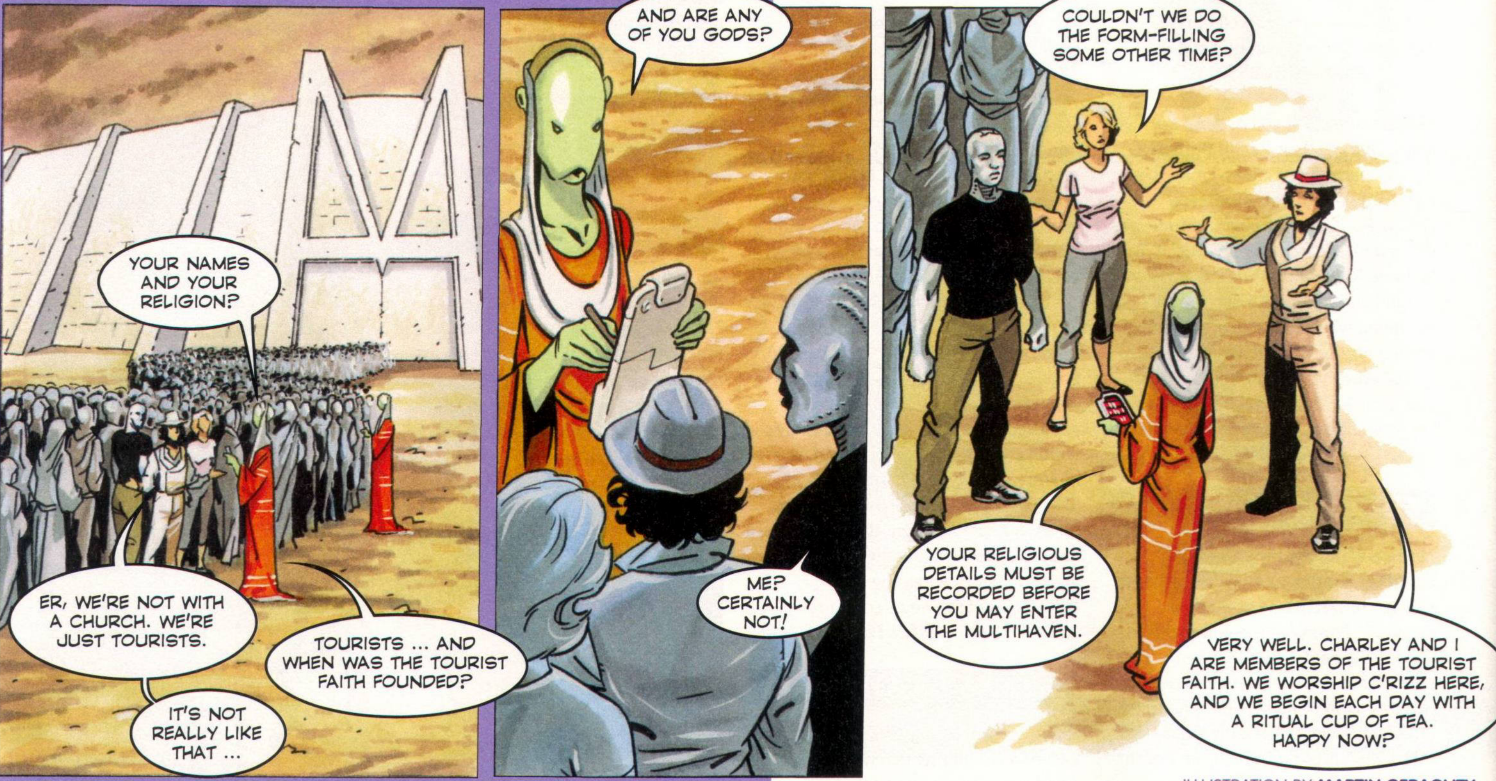
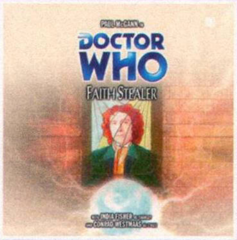

YOUR NAMES AND YOUR RELIGION?
ER, WE'RE NOT WITH A CHURCH. WE'RE JUST TOURISTS.
TOURISTS ... AND WHEN WAS THE TOURIST FAITH FOUNDED?
IT'S NOT REALLY LIKE THAT ...
AND ARE ANY OF YOU GODS?
ME? CERTAINLY NOT!
COULDN'T WE DO THE FORM-FILLING SOME OTHER TIME?
YOUR RELIGIOUS DETAILS MUST BE RECORDED BEFORE YOU MAY ENTER THE MULTIHAVEN.
VERY WELL. CHARLEY AND I ARE MEMBERS OF THE TOURIST FAITH. WE WORSHIP C'RIZZ HERE, AND WE BEGIN EACH DAY WITH A RITUAL CUP OF TEA. HAPPY NOW?

ILLUSTRATION BY **MARTIN GERAGHTY**

# FAITH STEALER

## AN AUDIO DRAMA BY **GRAHAM DUFF** PREVIEW BY **IAN FARRINGTON**


PAUL McGANN
DOCTOR WHO
FAITH STEALER

**RELEASED** SEPTEMBER 2004
**Featuring** The Eighth Doctor, Charley and C'rizz
**Enemies** Fundamentalism ...
**Setting** The Multihaven
**You'll like this if you like ...** *The Holy Terror*, *Monty Python's The Life of Brian*, Russell T Davies' *Revelations*, C'rizz
**Listen out for** An explanation of the Doctor's belief system (he likes tea) ...
**Recorded** 11-12 March 2004

**Doctor Who** Paul McGann
**Charley** India Fisher
**C'rizz** Conrad Westmaas
**The Kro'ka** Stephen Perring
**Director Garfolt** Neil Bett
**Miraculite** Jenny Coverack
**Bishop Parrash** Ifan Huw Dafydd
**Bakoan** John Dorney
**L'da** Jane Hills
**Jebdal** Helen Kirkpatrick
**Laan Carder** Christian Rodska
**The Bordinan** Tessa Shaw
**The Bordinan's Assistant** Chris Walter-Evans

**Sound Design** ERS
**Director** Gary Russell

The Multihaven is the home to number of religions, all living together harmoniously. Sent there by the Kro'ka, the Doctor, Charley and C'rizz discover a faith leader with an ever-growing network of followers, and things take a turn for the worse when C'rizz visits a cupboard ...

"I acted and wrote in fringe theatre for several years," says writer Graham Duff. "I did quite a lot of stand-up and I was in a double act for a while. In 1995 I started writing and performing a column called *The Duff Almanac* on [Radio 4 comedy show] *Loose Ends*, and eventually had my own Radio 4 series commissioned. It was called *Stereonation* and I played several characters who were music obsessives."

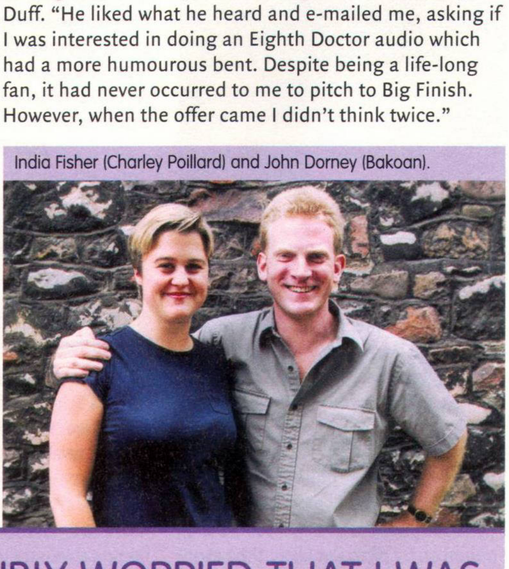
He then became involved in Baby Cow Productions, a then-fledgling production company fronted by Steve Coogan and Henry Normal. "The first TV series we did together was a comic homage to the Hammer and Amicus horror films of the 1970s called *Dr Terrible's House of Horrible*. There were a few *Doctor Who* references in there for the eagle-eyed ..."

Duff is currently working on *Ideal*, a comedy drama starring Johnny Vegas – "It's about the life and loves of a small time cannabis dealer," he says – and then is moving on to writing a radio sci-fi sitcom, *Nebulous*, with *Doctor Who* writer Mark Gatiss in the title role.

"Nick Briggs directed the pilot for *Nebulous* last year," says Duff. It was after this that Briggs cast Duff in the *Doctor Who Unbound* play, *Exile*. How did Duff come to write for Big Finish, then, as well as act for them?

"Basically, [producer] Gary Russell overheard Nick editing the *Nebulous* pilot in the Big Finish office," says Duff. "He liked what he heard and e-mailed me, asking if I was interested in doing an Eighth Doctor audio which had a more humourous bent. Despite being a life-long fan, it had never occurred to me to pitch to Big Finish. However, when the offer came I didn't think twice."

India Fisher (Charley Poillard) and John Dorney (Bakoan).



"I WAS TERRIBLY WORRIED THAT I WAS GOING TO CALL INDIA 'CHARLEY'!"

Guest star **John Dorney** reveals the fanboy within him.

What sort of story did he want to do? "I like the idea of taking fairly dark material but treating it in a more playful way. *Faith Stealer* was the first idea I suggested to Gary and he said yes. Much of it is centred around the character of C'rizz. However, at the time I was writing it, there weren't any recordings of Conrad [Westmaas]'s performance available, so I had to go on what was in the scripts where his character is introduced."

Was Duff a follower of the audio range? "The only *Who* audio I'd heard was Mark [Gatiss]'s *Phantasmagoria*, so before I started writing, I borrowed several Eighth Doctor audios to get the feeling of the Doctor's relationship with Charley. Paul [McGann] and India [Fisher] have obviously refined their own special chemistry and hopefully I've done that justice. I'm sure fans won't be shy in letting me know if they think I've screwed up."

"The main difference this time around, for me anyway," says Conrad Westmaas, looking back on his second recording block as C'rizz, "was that I was a lot more comfortable and familiar with it all – no more Mr New Boy! Although there's only a few months between the release of this and the previous season, in 'real time' over a year had elapsed, during which time we'd all attended conventions, survived *Zagreus*, and done several other acting jobs, so I think it felt as though we'd all been through a lot more since last time than the actual characters. In fact, at one point Gary asked India and I to re-do one of our scenes, because, totally unbeknown to us, we were apparently sounding far too familiar with each other – it's not every day a director asks you to *un*-develop the relationship between your characters, but he was quite right of course. The scene called for friendly banter and we'd fallen into 'Conrad and India bitching' mode – all it was missing was the sound of ice cubes rattling in vodka ..."

What about *Faith Stealer* in particular?

"It's *Doctor Who*'s foray into the weird and wonderful world of organised religion – usually represented in the show by a bit of chanting and candle-waving from extras. Graham Duff has dreamt up a bizarre array of religions and beliefs – some thought-provoking, some just mental – and put them all under one roof to see what happens, with a lot of humour. It's a sort of '*Doctor Who* meets *Father Ted*!'"

Does C'rizz get a lot to do? "Poor old Lizard Boy! The traumatised lad just needs a bit of peace and quiet to sort his head out, and being a monk, the Multihaven does seem like a good place for him to unwind, but all those religions jostling for new recruits are all a bit overwhelming and some are pretty quick to spot a troubled soul ripe for conversion. We find out a lot more about C'rizz in all of the stories [of this new season], and a lot of the themes from *Faith Stealer* are carried on right throughout the season. Oh, and I get locked in a cupboard with a bishop. Business as usual, really!"

Amongst the guest cast was John Dorney ("He kept me sane by showing me old school video game sites on the net," says Westmaas).

"I'm playing two roles," says Dorney. "I'm playing the Bakoan, who's the chief leader of a race who worship hymns, and I'm playing a Serendipitist, who worships accidents because he believes all accidents are happy. I found him rather entertaining and loveable." He describes *Faith Stealer* as "light without being silly. It's immediately personable and witty."

He also has a confession to make. "I've been a *Doctor Who* fan since I was five. I remember my parents finding nothing to watch on the TV and switching over to watch the repeat of the very first episode [in 1981's *Five Faces of Doctor Who* season]. It scared me, and we switched over!"

> "POOR OLD LIZARD BOY! THE LAD JUST NEEDS TO SORT HIS HEAD OUT."
>
> **Conrad Westmaas** prescribes some peace and quiet for his alter ego, C'rizz.

Paul McGann poses with some actor or other who we've never heard of. Connington somebody?

So, this is more than a case of an actor claiming to remember maggots coming out of the sea. What about the audio range? Was he aware of that?

"I'm sad enough that I've got all of them!" Is it odd, then, coming to a studio and performing with actors and characters you know quite well?

"It's very strange. I was terribly worried when I was coming in that I was going to call India 'Charley'. At the same time, it's very strange standing there when I was doing a scene with India and Paul McGann. You think, 'Gosh, this sounds like a proper *Doctor Who* story!'"

Playing the mysterious Laan Carder is Christian Rodska. "He could best be described as a religious fundamentalist, the most dangerous living creatures on Earth, I would consider. He's described as being 80 ... I'm not sure I've achieved 80, but I'm working towards it." What does he make of *Faith Stealer*? Is it action? Comedy? "A bit of both," he laughs.

"We have our heroes, we follow their journeys, we follow their paths and watch them trying to surmount their obstacles and all that nonsense," says Paul McGann. "Audios are different, of course, from working on film or stage, because you simply can't show, you have to tell."

How does he perform differently on audio?

"I can wave my arms a lot," he says. "I usually keep really still, and try to underplay, but with this you can thrash about and shout your head off – which is a bit of relief!"

**DWM** takes the opportunity to ask McGann about the new *Doctor Who* television series. It will mean that he will no longer be the 'current' Doctor.

"I feel relieved," he jokes, "though quite why I'm not sure. Maybe I feel that in some ways I might be out of the firing line! With something like *Doctor Who*, whether you played him for six weeks like I did, or six years or whatever, is really immaterial. Once you're in the loop, you're in the loop."

## TIME-PATH INDICATOR

### SEPTEMBER

**SATURDAY 18**

**TV Doctor Who: Warriors of the Deep** by Johnny Byrne [Fifth Doctor, Tegan and Turlough] UKTV Gold

**SUNDAY 19**

**TV Doctor Who: The Awakening** by Eric Pringle [Fifth Doctor, Tegan and Turlough] UKTV Gold

**MONDAY 20**

**DVD Doctor Who: Ghost Light** by Marc Platt [Seventh Doctor and Ace] BBC *Worldwide*

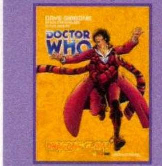
**SATURDAY 25**

**TV Doctor Who: Frontios** by Christopher H Bidmead [Fifth Doctor, Tegan and Turlough] UKTV Gold

**SUNDAY 26**

**TV Doctor Who: The Twin Dilemma** by Eric Saward [Sixth Doctor and Peri] UKTV Gold

**ALSO THIS MONTH**



**Graphic Novel Doctor Who: Dragon's Claw** by Dave Gibbons, Steve Moore, Steve Parkhouse and Mike McMahon [Fourth Doctor, K9 and Sharon] *Panini Books* £14.99/$24.95

**CD Doctor Who at the BBC Volume 2** [Archive clips from radio programmes] *BBC Audio*

**Story Collection Doctor Who: Short Trips 9 – Monsters** edited by Ian Farrington *Big Finish Books* £14.99

**Audio Drama Doctor Who: Faith Stealer** by Graham Duff [Eighth Doctor, Charley and C'rizz] *Big Finish*

**Audio Drama Dalek Empire III: Chapter 5** by Nicholas Briggs *Big Finish* £9.99

### OCTOBER

**SATURDAY 2**

**TV Doctor Who: Attack of the Cybermen** by Paula Moore [Sixth Doctor and Peri] UKTV Gold

**SUNDAY 3**

**TV Doctor Who: Vengeance on Varos** by Philip Martin [Sixth Doctor and Peri] UKTV Gold

**MONDAY 4**

**Novel Doctor Who: The Deadstone Memorial** by Trevor Baxendale [Eighth Doctor, Fitz and Trix] *BBC Books*

**SATURDAY 9**

**TV Doctor Who: The Mark of the Rani** by Pip & Jane Baker [Sixth Doctor and Peri] UKTV Gold

**SUNDAY 10**

**TV Doctor Who: The Two Doctors** by Robert Holmes [Sixth Doctor and Peri, Second Doctor and Jamie] UKTV Gold

**THURSDAY 14**

**DWM 349 on sale** *Panini Comics* £3.40

**ALSO THIS MONTH**

**Story Collection Doctor Who: Short Trips 10 – 2040** edited by John Binns *Big Finish Books* £14.99

**Audio Drama Doctor Who: The Last** by Gary Hopkins [Eighth Doctor, Charley and C'rizz] *Big Finish*

**Audio Drama Dalek Empire III: Chapter 6** by Nicholas Briggs *Big Finish* £9.99

Except where stated: BBC Books novels £5.99; BBC videos £12.99; BBC DVDs £19.99; BBC Radio Collection/Big Finish audios £13.99 [all double CD]. All prices quoted are RRP.

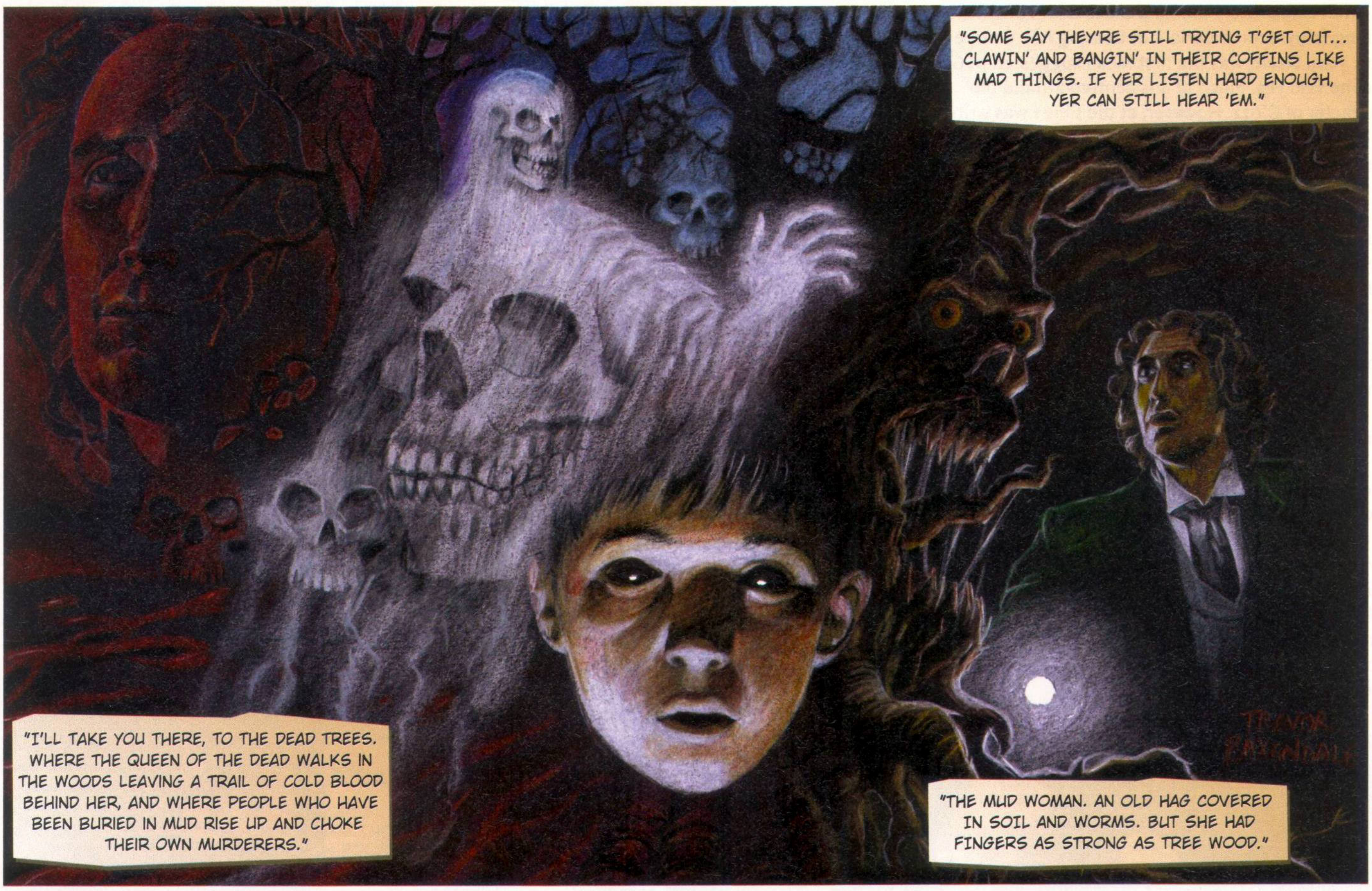
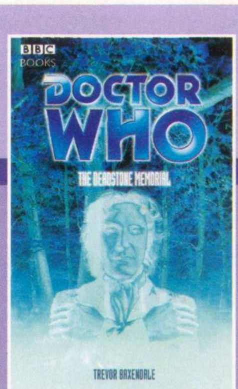

"SOME SAY THEY'RE STILL TRYING T'GET OUT... CLAWIN' AND BANGIN' IN THEIR COFFINS LIKE MAD THINGS. IF YER LISTEN HARD ENOUGH, YER CAN STILL HEAR 'EM."
"I'LL TAKE YOU THERE, TO THE DEAD TREES. WHERE THE QUEEN OF THE DEAD WALKS IN THE WOODS LEAVING A TRAIL OF COLD BLOOD BEHIND HER, AND WHERE PEOPLE WHO HAVE BEEN BURIED IN MUD RISE UP AND CHOKE THEIR OWN MURDERERS."
"THE MUD WOMAN. AN OLD HAG COVERED IN SOIL AND WORMS. BUT SHE HAD FINGERS AS STRONG AS TREE WOOD."
TREVOR BAXENDALE

ILLUSTRATION BY **TREVOR BAXENDALE**

# THE DEADSTONE MEMORIAL

A NOVEL BY **TREVOR BAXENDALE** PREVIEW BY **DAVID DARLINGTON**


BBC BOOKS
DOCTOR WHO
THE DEADSTONE MEMORIAL
TREVOR BAXENDALE

**PUBLISHED** 6 SEPTEMBER

**Featuring** The Eighth Doctor, Fitz and Trix

**Enemies** Something hiding in the dark woods ...

**Setting** An ordinary house, in an ordinary street ...

**You'll like this if you like ...** *Ghsotwatch, Eater of Wasps, The Exorcists, Rosemarie's Baby* ...

**Say What?** "They didn't give the woman no proper service, see. Didn't bury her like a God-fearin' Christian at all. Weren't natural, I tell yer! Said so at the time, I did ..."

"Doctor Who is mostly famous for its scare-tactics," insists returning author Trevor Baxendale, "not, particularly, for its SF trappings. They're all horror stories, it's just that some have SF settings and others don't. I have described *The Deadstone Memorial* as *Mary Poppins* meets *The Exorcist* – there's a whiff of both movies in there. Actually there is an awful lot of Mary Poppins in the Doctor: she arrives from nowhere at a time of need, she's fantastic, eccentric, and magical – and she leaves when her job is done. Er ..." Baxendale, not uncharacteristically, has to pause for breath. "We started off talking about horror movies and ended up with *Mary Poppins*. Isn't *Doctor Who* great?"

"In this book," Baxendale continues, returning from his tangent, "I wanted to bring the Doctor literally into someone's living room; a cosy, domestic setting, with normal, everyday people getting caught up in the Doctor's world. I wanted the Doctor to have to prepare a meal and wash dishes. I'd like to think the Doctor would stop and help me and my family – or yours – overcome some kind of evil, with every bit as much enthusiasm as saving a planet or civilisation. It's also an 'anywhere' story – very deliberately, the actual location is never stated. It could be any town or city. It could be happening across the road from you, or in your neighbours' house, or your parents' house ..."

With *The Deadstone Memorial*, it appears that Baxendale is writing for characters who now have a limited lifespan rather than an open-ended future. "I was commissioned for this book at around the time that the new series was announced last autumn, so it did affect the way I approached it. Paul McGann's Doctor is very special to me – the first I wrote for, and the one I have written mostly for – and *The Deadstone Memorial* turned almost unconsciously into a kind of eulogy to the Eighth Doctor. That *joie de vivre*, that simple positivity, seems to be at its most potent in this incarnation – I can always hear McGann's Doctor in my head, just as clearly as any of the others. But I couldn't help recognising the fact that things were coming to a close. Fitz in particular is starting to look ahead, and wonder what the future holds.

"The Doctor considers his own future in this book too – but it's a positive outlook: there's a feeling of big change on the way, rather than tragedy. I wanted to play with this feeling, too: explore the notion of the Doctor not making it through to the final page, his companions' feelings about him being gone forever. Trix, as a character, is not someone I can easily identify with – unlike, say, Fitz or even Anji. I'm uncomfortable with Trix's desire to use disguises – especially as in *The Deadstone Memorial* there is no need for her to masquerade as anything. So in this book she is free of that crutch, if you like, and perhaps a little more mature because of it. She is actually having to behave as a companion for the Doctor and Fitz, rather than as a passenger with her own agenda. She is thinking a bit more about her responsibilities to other people. And that is a fitting part of her development as a person, as well as a member of the TARDIS crew."

"*The Deadstone Memorial*," Baxendale concludes, "is, I hope, a very positive book, full of optimism – the polar opposite of *Fear of the Dark*. I was drawn to the fact that the Doctor is someone who always survives in any medium: TV, films, books, comics, audios, the internet, and the imagination – but, perhaps most importantly, in the imagination of ordinary people ..."

"I WANTED TO BRING THE DOCTOR LITERALLY INTO SOMEONE'S LIVING ROOM ..."

**Trevor Baxendale** explains the very domestic 'real world' setting of **The Deadstone Memorial**.

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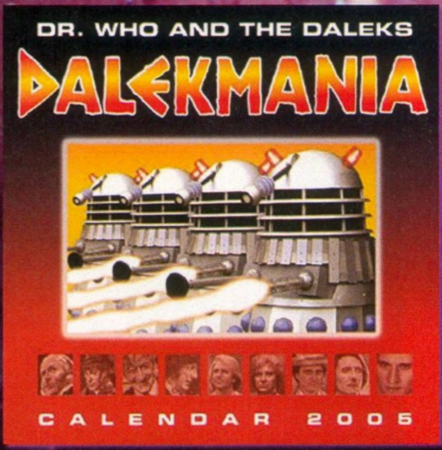

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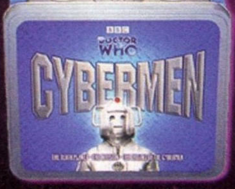

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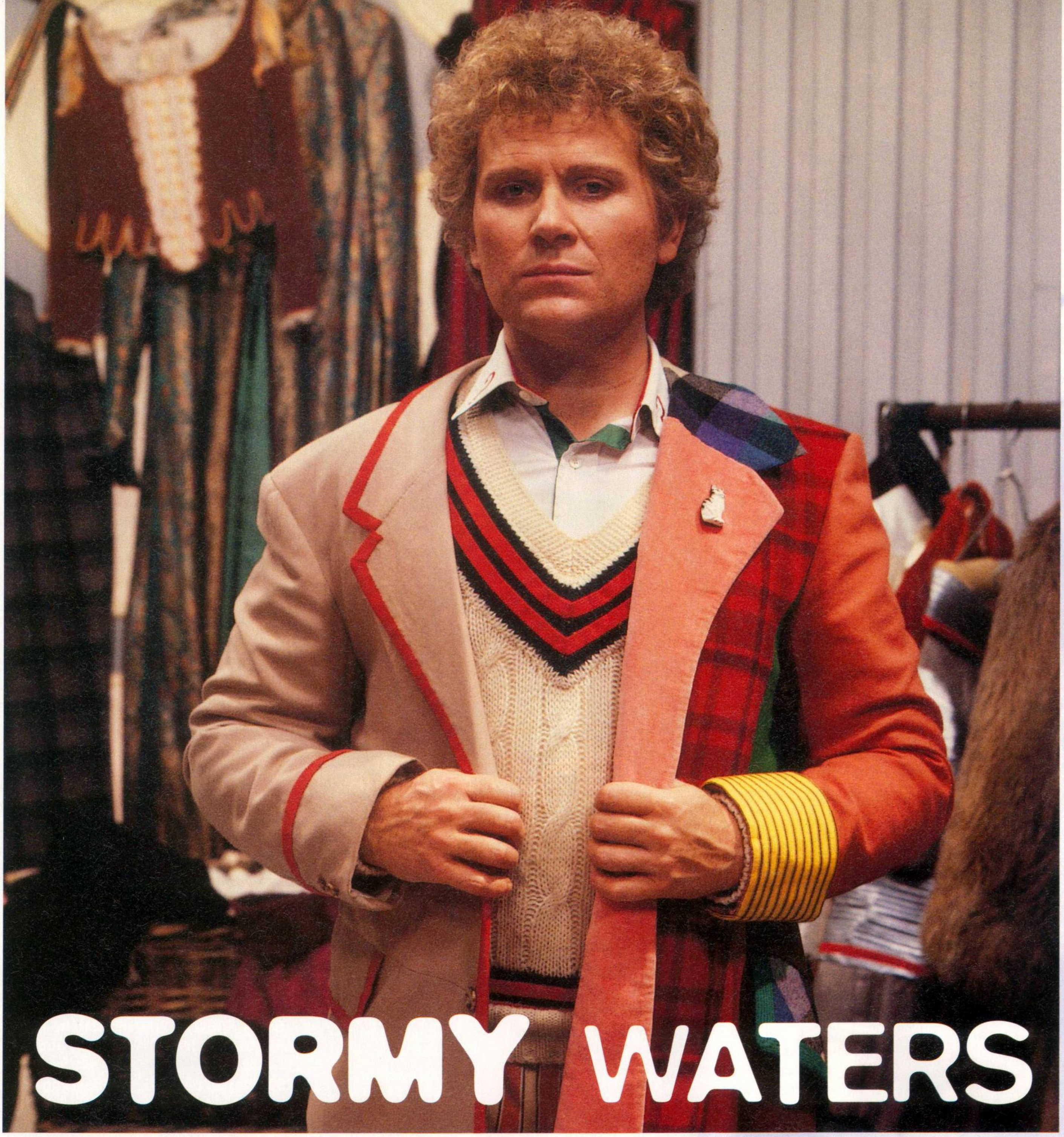
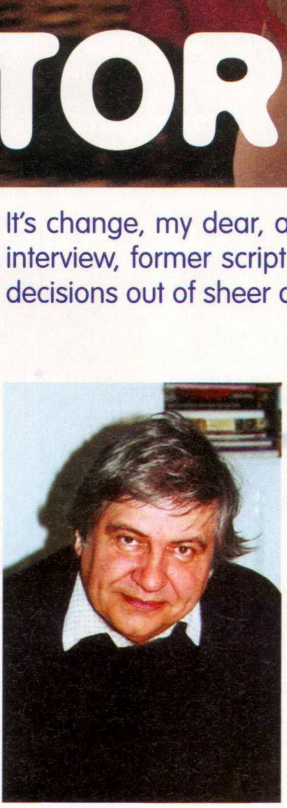


# STORMY WATERS

It's change, my dear, and it seems not a moment too soon. In the concluding part of his revealing interview, former script editor **Eric Saward** answers his critics, questions his sanity, and makes big decisions out of sheer desperation. "They all think I'm mad!" he insists. Let us be the judge of that ...

INTERVIEW BY **RUSSELL COOK** ADDITIONAL MATERIAL BY **BENJAMIN COOK**

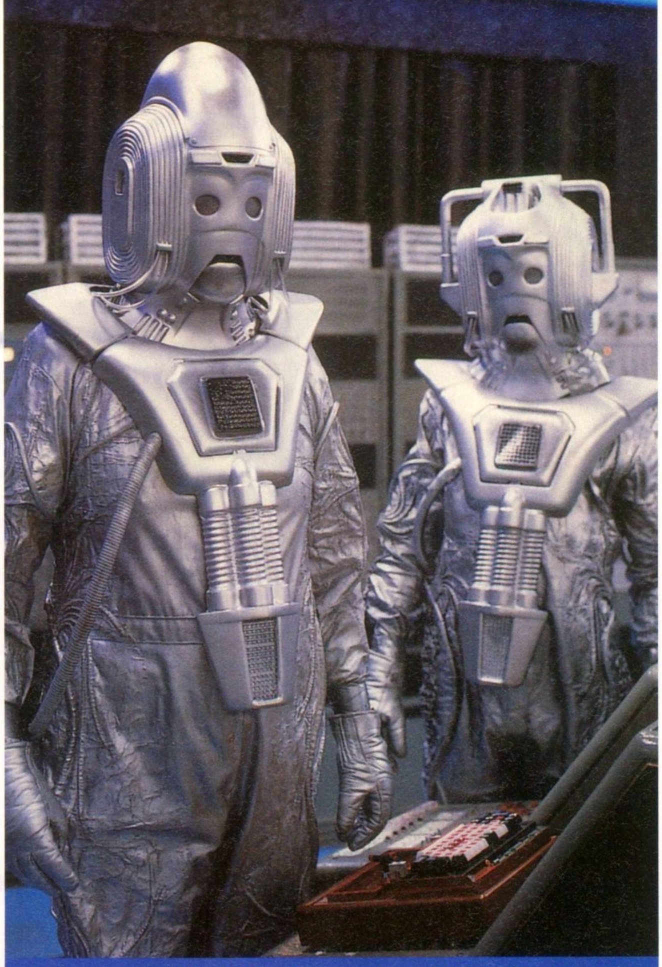


In 1984, Colin Baker was the Doctor. Whether you liked him or not. Eric Saward was undecided: "I annoyed Colin," he admits, "at our very first meeting after he'd been cast. John [Nathan-Turner, producer] said he wanted to use Colin: no consultation, as usual. I said to John, 'What has he done?' I didn't even know that he'd been in [BBC1 drama series] *The Brothers*, which was one of John's favourite shows. John gave me a tape of the *Blake's 7* episode that Colin did, in which he played the Greatest Assassin in the Universe or something. I watched this literally open-mouthed, thinking, 'He's not going to play the Doctor like this, is he?' I said to Colin, 'I saw that *Blake's 7* you did.' 'Oh yes,' Colin said, 'what did you think?' 'The Greatest Assassin in the Universe!' I laughed. 'A bit over the top, wasn't it?' 'How else would you play it?!' 'Personally,' I said, 'I'd play it so terrifyingly straight that I'd have everyone wetting themselves. When I enter a room, I don't need to announce myself ...' 'Oh,' said Colin, 'well, that's just *your* opinion.' So Colin and I did not get off to a good start. I shouldn't have said it, but I did."

And Eric wouldn't let it go ... "As time went on, I thought, 'I'll show you how to play the Greatest Assassin in the Universe!' That's why I invented Orcini in *Revelation of the Daleks* and thank Christ that [director] Graeme Harper was on the same wavelength: he cast William Gaunt, who played it absolutely straight, a beautiful performance. And *that*, Colin, is how you should play the Greatest Assassin in the Universe!"

In an attempt to engage the viewers' interest in the new Doctor, and so maintain their loyalty between

The new Doctor and Peri in **The Twin Dilemma** – "My favourite story!" Eric fibs.



Season Twenty-Two's **Attack of the Cybermen**: Saward claims to have written the majority of the story, with minor contributions from Paula Woolsey and Ian Levine …

seasons, Nathan-Turner decided to break with recent precedent by making the Sixth Doctor's début serial the final story of Season Twenty-One, rather than the opening adventure of the next season. Accordingly, *The Twin Dilemma*, by Anthony Steven, ended the season un-stylishly. "Oh, my favourite story," teases Eric, before insisting that "what finishes up as crap starts out as a half-decent idea."

"Anthony Steven was an award-winning adaptor," he elaborates. "He was the Andrew Davies of his day. He had a very impressive CV. I thought, 'I'm on to a winner here. I've got him interested in writing for the show, and with his track record and experience …' I thought we couldn't go wrong. But his script was lousy. If you think the finished result was bad, you should have seen the original! A half-decent idea fell to pieces. I did a lot of work to try to pull it round, without much success. My Target novelisation is much better. In regards to the character of the Doctor, our thinking was to focus more on the *process* of regeneration, so he became unstable. With hindsight, we were probably wrong. It's a device, really, to establish a new actor into the role, but we dwelled upon it for too long and alienated the character from the audience, which was a mistake." Talking of which …

The Sixth Doctor's costume: inexcusable, surely? "What John wanted was this whole thing of bad taste," Eric explains, "so that what the Sixth Doctor wore completely fought against itself. I remember John saying, 'I've had the costume designer in and all she wants to do is *blend* these colours, but I want it to clash!' Well, costume designers don't necessarily think that clashing colours is such a good idea! John got quite angry about it all. The rumour then came about that, because John used to wear these Hawaiian shirts, some wicked person said, 'John has now cast himself as the Doctor! The Doctor is now wearing a massive Hawaiian shirt!' I said, 'Come on, John hasn't gone that potty … has he?' But that is what was being said: John now viewed himself as the Doctor."

Eric scripted two of the stories that made up the Sixth Doctor's first full season. Even though the season opener, the continuity-intensive *Attack of the Cybermen*, was 'officially' commissioned from TV newcomer Paula Woolsey, a former girlfriend of Eric's, the storyline had in fact been developed by Saward in conjunction with DJ and record producer Ian Levine, who had been acting as consultant on the show's history to the production office since 1980. To add to the confusion it was credited to 'Paula Moore'. "Ian only produced a couple of pages," chides Eric, "that contained an idea – a very brief outline for the story. At the end of the day, I effectively wrote the whole thing. Yes, Ian came up with some ideas, I will give him that credit, but he gives the impression that the whole concept was his and that I just wrote it up." And Paula Woolsey? "Despite what Ian has said, Paula *did* make a minor contribution, although she gets *all* the money, which isn't particularly fair. We don't talk any more.

"Ian Levine's contribution to *Doctor Who* was small and relatively superficial. He likes to call himself 'script executive', but that would mean that John and I consulted him on scripts and stories, which we never did. We asked him about technical details and historical facts, because he had it all in his head. He had an encyclopaedic knowledge of the show, so I could always phone him up and say, 'Did this happen?' or 'Did that happen?' or 'Can you talk me through this?' That was his function. From that point of view, he was brilliant. He was invaluable to me as a script editor who just didn't have the time to sit down and look at a lot of old episodes. Ian is so keen to be seen as a major contributor to the story of *Doctor Who* … hah, I wish him luck!"

'Our thinking was to focus on the process of regeneration. **In hindsight, we were probably wrong.'**

The second serial of Season Twenty-Two, the pleasingly abhorrent *Vengeance on Varos*, was originally submitted as a Fifth Doctor serial by Philip Martin, a writer on series such as Z Cars and his own *Gangsters*. "When I first approached Philip to write for *Doctor Who*, he said no," Eric recalls. "I must have caught him on the right day when he changed his mind." The part of Sil, Thoras Beta's slimiest Mentor, proved particularly tricky to cast. Nabil Shaban, a physically handicapped actor, was offered the role, although director Ron Jones was concerned that Shaban might not consider a monster a suitable role for a disabled actor. "His agent saw the script first and wrote back saying, 'You are out of your f—ing minds!' Thankfully, the script got through to Nabil, who thought it was a lovely part. He could see that the point wasn't that Sil was deformed but that Sil was an alien. Ron Jones really rose to the occasion in this instance. He would argue, if he were still alive, that we gave him a good script and he made the best of it. It all came together."

Despite worries from his agent, Nabil Shaban thought Sil was a great part.

What about the infamous acid bath sequence in *Vengeance on Varos*? A bad idea in retrospect? "I have been criticised down the years," smiles Eric, "for being too violent – the Doctor kills the Cybercontroller, he drowns someone in an acid bath … but I didn't do it gratuitously. In fact, I'm quite anti-violence. Think back to those John Wayne movies where two characters have a fight that goes on for ten minutes and no one gets a mark on them, which is improbable but dramatically fun. I'm quite the reverse of that: when someone punches you, the consequences should be seen, I think, otherwise you're kidding the audience. It's a terrible thing to do, to hurt someone. It's painful, it can take an eye out, break your nose, *et cetera*. That needs to be shown." In fact, the next serial to go before the

Colin Baker and Patrick Troughton on location in Spain for **The Two Doctors**. Saward says he was getting irritated at all the foreign locations by this stage.

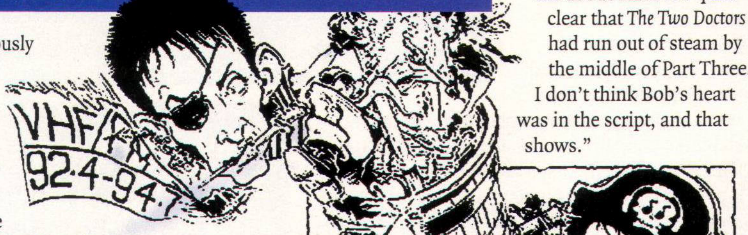
cameras, the deliciously tasteless *The Two Doctors*, showcased another of the programme's most controversial moments: the scene where Oscar Botcherby is stabbed to death. "I know the nature of his death has been criticised," Eric says slowly, "and I wish I could tell you why we did it." Hmm, has he forgotten? "There were ten thousand brilliant reasons for it at the time. It goes back to what I was saying: if you kill someone, you have to show it hurts."

*The Two Doctors* was the Season Twenty-Two serial selected for overseas filming. "By this time, the foreign locations were really beginning to irritate me," he confesses, "because they had no real place in the story. I said this to Sue Anstruther, who was the production associate, and her answer was, 'Well, we can afford it.' It didn't help that the location kept changing ..."

*The Two Doctors* was originally planned as an American co-production that would incorporate filming in New Orleans. Then the co-production deal fell through ... "John was away at the time, probably at yet another American convention, and he called to see how things were going. On hearing about New Orleans falling through, he suggested Venice, which I mentioned to Sue. She didn't even look up from her desk. 'He's mad,' she said. 'Venice?! In the middle of summer?' So Spain was finally settled upon."

'Bob Holmes said there was no point to The Two Doctors. **Frankly, I had to agree with him!'**

*The Two Doctors* not only brought back the Sontarans, the ruthless clone race of warriors that had last featured in 1978's *The Invasion of Time*, but also teamed the Sixth Doctor and Peri with the Second Doctor and Jamie. Robert Holmes, the writer, was apprehensive. "Bob came in to be briefed on the serial," Eric recollects, "and I asked him how he felt about it. Now, Bob rarely swore and he said, 'This is a pile of s—t. Why are we doing this?' I said, 'Thanks Bob, I've been saying that for a year-and-a-half and no one has been listening! They all think I'm mad.' Bob said that there was no point to it. I agreed with him. I said, 'Look, do you want to do it?' He asked who else I'd offer it to if he said no. 'Any number of people,' I said, but I really wanted him to do it. 'Well, I'll do it,' Bob said. It was a sudden relief to talk to someone who I liked and respected and agreed with me about stuff. It's quite clear that *The Two Doctors* had run out of steam by the middle of Part Three. I don't think Bob's heart was in the script, and that shows."



The **Radio Times** artwork for Saward's **Slipback**.

Having returned from Spain, the cast and crew set to work on *The Mark of the Rani*, written by husband-and-wife team Pip and Jane Baker and eventually transmitted prior to the Sontaran serial. "I was never fond of *The Mark of the Rani*," says Eric. "It was workmanlike, that is all I can say. Someone asked me recently how Pip and Jane Baker came to write for the show and I really can't remember. I wish I could. Ian Levine says they were forced upon me, but I don't think they were." The penultimate serial of the season was the embarrassingly awful *Timelash*. Now, that one *must* have been forced upon Eric? Apparently not ... "Part of my job, I thought, was to try to bring inexperienced writers on board. I was still living with the fact that, when I was starting out, someone had given me a chance and I wanted to repay that. The next generation has to come from somewhere."

Glen McCoy was the writer responsible for *Timelash*. "I can't remember why I chose him," shrugs Eric. "He was an ambulance driver and he wanted to write. He was very persistent and a very nice man. He had this idea to sell about ambulance drivers and I didn't think there was much future in it, so we talked about a *Doctor Who* idea, which was half interesting." What about the other half? "Well, Glen had problems. He wasn't any good at creating original characters. He'd only ever written for soap characters that were already established." Mind you, *Timelash* also suffered from nasty set design, poor production values, a dreadful guest cast, and being generally awful in almost every respect. "It wasn't brilliantly realised, was it? When you work on a show, you never look at the end product in an entirely detached way. You see all the faults. The question that's always there is: why did we do that? You're always looking at your mistakes."

Oscar is stabbed to death. "There were ten thousand brilliant reasons for it at the time," Saward recalls.

The Season Twenty-Two climax, *Revelation of the Daleks*, is arguably Eric's finest script. "My scripts certainly got darker and more violent as the years went by," he muses. "*Revelation of the Daleks* is almost cannibalistic. That's the direction I was going in. It would have been good to explore darker themes, I think. Peter Davison had felt the same way, but it wasn't possible to go very far in that direction, because we had a producer who didn't want to." How, then, did Eric come to write *Revelation of the Daleks*? "I'd been disappointed with [the previous season's] *Resurrection of the Daleks* and felt that I was sitting on the back of [Season Nineteen's] *Earthshock*, so I told John that I wanted to write another story. Jonathan Powell [Head of Drama Series and Serials] insisted that I came off contract to write it. I didn't mind, although I greatly appreciated John fighting my corner. He got very angry on my behalf and felt that, given the time and commitment that I'd given the show, I should have stayed on contract."

Eric wrote the Dalek serial during his period of leave from *Doctor Who* in the summer of 1984. "Jane [Judge, production secretary and Eric's partner] and I had planned a holiday in Rhodes. We met up with some friends there and it was a lovely holiday. We went for

Saward admits that Glen McCoy's **Timelash** "wasn't brilliantly realised."

three weeks. I really needed a break and I said, 'No more *Doctor Who*, except when I sit down to write *Revelation*.' Well, no sooner had we got off the plane than Ian Levine's song *High Energy*, which was number one everywhere, was echoing across the tarmac from the terminal! 'This is insane!' I thought to myself. 'Is there nowhere you can go to be free from it all?'" Nevertheless, Eric cites that summer as "probably about the most perfect time of my life. I thought, 'Life doesn't get better than this. I'm sitting here being paid to write this, it's going brilliantly well, we're having dinner with friends tonight, the car hasn't broken down ...' I came back home with a script that I was really pleased with." However, some people criticise *Revelation* for sidelining the Doctor. Fair comment? "I'd never have got away with that," admits Eric, "if I hadn't been script editor. The interesting thing is, Colin didn't mind at the time. There was no, 'Where have I gone?' In spite of all our ups and downs, Colin wrote me a note saying, '*Thank you, this is the best story I have done.*' He saw the story for what it was: it works in context, it has a strong plot, and the Doctor is there at the end to resolve everything."

Five weeks before shooting on the following season was due to start, Nathan-Turner was told by Powell, his head of department, that the season was to be abandoned. The programme was to be rethought. "A bizarre situation," says Eric. "John was stunned. He was summoned upstairs and came down quite shortly after. He walked into my office saying, 'We've been cancelled and they won't say why.' He was in a state of shock. That day, we were due to have a playback for the second episode of *Revelation of the Daleks*, which was due to air the following month. He said, 'I don't think I can do this.' I said, 'Do you want me to do it?' There used to be a pecking order for playbacks: John would sit behind his desk, I would sit in one of the armchairs, the director would sit opposite, and we would have the screen in front of us. 'Would you?' John said, so I sat behind the desk. Graeme Harper came in and did a double take. 'No,' I said, 'I'm not producer yet!' I made a joke of it. We went through the playback and John just sat there. He has never been so quiet or un-opinionated. It took him quite a while to recover."

One of the results of the hiatus was an original *Doctor Who* radio play, *Slipback*, written by Eric and broadcast on Radio 4 as part of children's magazine programme *Pirate Radio Four*. He was commissioned to write the serial in six ten-minute episodes, "which was a fiddly thing to do, but I enjoyed it. I wanted to get away from what I was doing with the TV series and go for the comedy. I liked this idea of a captain of a spaceship who, every time he's disappointed, would infect everyone [with a deadly virus]. People said *Slipback* was like Douglas Adams – a criticism also levelled at the novelisation. I thought that was pathetic, because what is the point of being like someone else? I did borrow the two policemen from Joe Orton's *Loot*," he adds, smiling, "but no one noticed that. Actually, John had approval on *Slipback*, so things got a little tense. He thought, by this stage, that he was the keeper of *Doctor Who*. He was banned from the studio recording by [*Pirate Radio 4* producer] Jonathan James Moore, because he was interfering too much!"

Before it was cancelled, pre-production work on Season Twenty-Three had been well advanced. Scripts for the opening serial, *The Nightmare Fair*, written by former producer Graham Williams, had been distributed and director Matthew Robinson had been preparing to start filming. The story would have been set in Blackpool and seen the return of the Celestial Toymaker – played, as in his Season Three début, by Michael Gough. "Graham had written a good story," Eric says, "but he wanted things that we just wouldn't have been able to realise, such as a robot that unscrews his arm and ... well, that sounds fine if you're making a blockbuster – the money is there – but it irritated me slightly, because Graham had been producer, he knew the limitations ..." Another serial intended for the original Season Twenty-Three was Robert Holmes' *Yellow Fever and How to Cure It*, which would have boasted location filming in Singapore and return appearances by the Autons, the Rani and possibly the Master ...

"That was another of John's 'let's go abroad' ideas," Eric groans. "I don't want to malign John any more than before, but ... he'd gone out to Singapore with Gary [Downie, production manager] and they had come back with about 15 minutes of video footage, which had all been shot on the same day by the look of it. John said that the camera had broken down, which was why the material was so samey. Bob Holmes came into the office and he and I watched this awful video. Bob said, 'They didn't spend much time doing this, did they?' I'd explained to Bob that they wanted to set a story in Singapore. 'I don't think I'm up to it,' he said. I think he was getting very, very fed up with these silly suggestions, because he liked to go away and do his own thing. I couldn't develop an awful lot of enthusiasm myself when what I was showing him was a pile of nothing. Anyway, that all went to pot when we settled on this lunatic trial thing ..."

'My scripts certainly got more violent as the years went by. **Revelation is almost cannibalistic!**'

Ah yes, *The Trial of a Time Lord*. When pre-production resumed on Season Twenty-Three, the *Doctor Who* team decided to make a completely fresh start, abandoning the serials that had originally been scheduled. Eric proposed the idea of a linking plot for all 14 episodes of the season, in which the Doctor is put on trial by the Time Lords – a reflection of the fact that *Doctor Who* itself was effectively 'on trial' at this point. "I'd thought that the hiatus was it, that I'd be paid off, that John would be promoted sideways, *et cetera*. I was expecting a note from upstairs saying, '*Thank you for you efforts. We are paying you off.*' That would have been nice, because they'd just renewed my contract and I'd have got nine months' pay for nothing. However, three months later and I was still saying to John, 'When are we getting the sack?' 'We're not getting the sack,' he said. So we sat there and waited, doing nothing.

"That's what was so awful about the BBC back then," he continues. "It was happy to accept you when you were doing well, but as soon as you slip ... no one says, 'We're not happy with this, *because* ...' A reason, *any* reason, would have given us confidence to plan and move on." Jonathan Powell and Michael Grade, the BBC1 Controller, offered several justifications for the hiatus: the series had become too violent, it had

William Gaunt shows Colin Baker how to play the Greatest Assassin in the Universe!

lost its appeal, the production team had grown complacent ... however, their true motivation appears to have been to help alleviate a financial crisis within the BBC. "Of course," says Eric, "with hindsight, the story is that they wanted the money for [new twice-weekly soap opera] *EastEnders*. That sounds logical. And Michael Grade hated *Doctor Who*. But we had no feedback from upstairs. We didn't know what was happening. I just thought, 'What are we doing here? It's becoming pointless.' Eventually, we started planning the next season, again with no feedback from upstairs, and I came up with the idea of the trial theme, more from desperation than creativity ...

"I started developing the opening episodes of the story with Bob. The first two scripts were sent upstairs to Jonathan Powell. Although we'd had no notes from him for 18 months, he came back saying that he thought Bob's scripts were rubbish." And were they? "I don't know, maybe he was tired, maybe we were all tired, whatever. I asked Bob how he felt and he was really quite rude about Powell. I think, from that moment on, we sort of lost our way – at least, I did. I thought, 'Well, where am I going?'" The other writers originally chosen to script the season were Philip Martin and *Play for Today* playwrights David Halliwell and Jack Trevor Story, who were later replaced by Pip and Jane Baker. "We were on a hiding to nothing by that stage," admits Eric. "Whatever we did was going to be wrong and that was really rather sad. Bob was still working quite hard, but it wasn't being appreciated. Mentally, by this time, I'd backed out of it all. I just thought, 'Here I am, sitting here with Bob ... who else can I turn to?' After a number of years, you've tried so many people. You'd ring up a writer and ask, 'Are you free?' You'd get an 'Of course'. You'd then mention *Doctor Who* and the response would be, 'Oh. Maybe ten years ago, but not now.' That's how it went."

In order to gain maximum publicity for the *Trial of a Time Lord* season, Nathan-Turner cast well-known actress and top-notch dancer Bonnie Langford as Melanie Bush, a companion who would be introduced part way through the season. Eric felt that her casting was wrong for the programme.

"Obviously John had seen Bonnie, or someone had mentioned her and he had fallen in love with the idea," states Eric. "He came in and said, 'I want a companion with red hair!' By this time, I was getting a bit tired and thinking that I should really have left last year, and I thought, 'What nonsense is this now? Why a companion with red hair?' No thought had gone into it. With all due respect, Bonnie didn't have much of a reputation as an actress ... That said, I wrote a piece for her audition with Colin and she was *brilliant*. She read it unseen and she was excellent and I was semi won round by it. It was a similar situation with [Adric actor] Matthew Waterhouse: John said that he'd been brilliant at his audition. That was Matthew's best performance! When people slagged off Adric, John could say, 'I understand what you're saying, but if you'd seen the audition ...'" Eric rolls his eyes. "Unfortunately, they don't film auditions!"

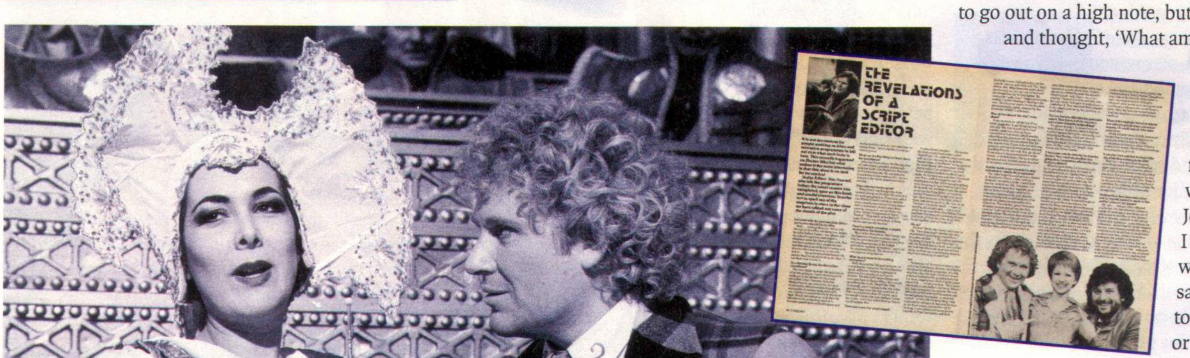
John Nathan-Turner wanted a companion with red hair ... Melanie was the result!

> 'With all due respect, Bonnie didn't have a reputation as an actress. **No thought had gone into it.'**

It sounds as though, by Season Twenty-Three, the relationship between producer and script editor was becoming increasingly strained? "There are many myths about John and I," sighs Eric. "As a rule, John and I worked very well together for the majority of the time. No way could we have worked together for five years if this hadn't been the case. He was always very generous with his time. He also trusted me as script editor. Once he realised I could do the job, he paid me the compliment of leaving me to get on without interference. This was good for me ... although it was still a struggle to get John to agree to hire the likes of Robert Holmes."

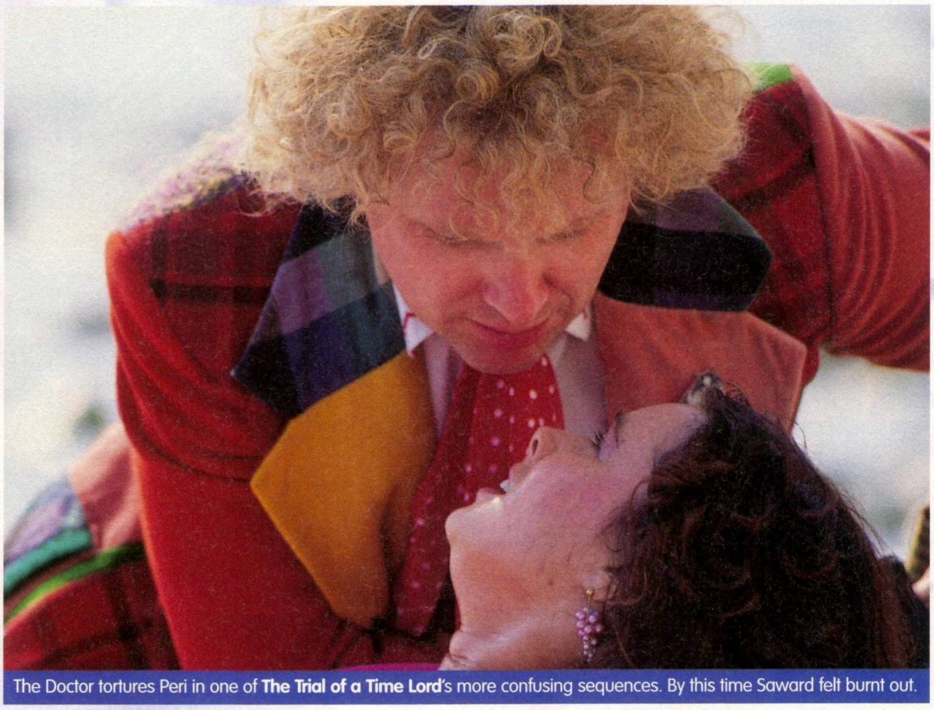
Holmes was in a position to identify with Eric's predicament, having been script editor himself from 1974 to 1977. "He asked me how long I'd been doing the job. I said, 'Just over four years.' He said, 'You're insane. I stayed three-and-a-half years and that was a year too long.' The thing is, you're well paid, you enjoy it, but you do have to deliver. It can be very hard work. I was certainly experiencing burnout when we were in the planning stages of Season Twenty-Three. Thinking back to Bonnie's audition piece with Colin, both of them had a good chemistry going. If there had been more of that, there could have been a stronger union and I should have done something about it ... but as I said, burn out. I felt I was going round in circles and not getting a lot of support from John. I'd have loved to go out on a high note, but I got up one morning and thought, 'What am I doing? This is mad.' I went to see John and he was very good, telling me to go away and think about it, which I did. In fact, I went home for two weeks. I came back and John asked me how I felt. I said I'd give it another week, but it was much the same. I needed someone to say, 'Yeah, that's good' or 'I like that', but that was never forthcoming. I was getting no support. I'd had enough."

Eric decided to return to freelance writing, leaving the series temporarily without a script editor. "I'd been working on Bob Holmes' final episodes when I left." The veteran writer had been commissioned to provide the season's concluding two-part segment. However, Holmes soon fell seriously ill and found it increasingly difficult to work. "John asked me if I'd like to finish Part Thirteen," remembers Eric. "I did finish it and then he asked me if I'd like to write Part Fourteen and tie up all the loose ends ..." In May 1986, Robert Holmes died. He had completed nothing


THE REVELATIONS OF A SCRIPT EDITOR
The whole of Season Twenty-Three saw the Doctor put on trial by the Time Lords. Saward thought it was a "lunatic" idea. Inset: After Saward walked out on the series, he gave his side of the story in an interview to **Starburst** magazine.

beyond an initial outline of Part Fourteen. Although shaken and distraught, Eric continued work on the episode. Later, however, he had a major disagreement with Nathan-Turner. "I finished Part Fourteen and John, who was not a script editor, sent it back covered in silly comments. I said, 'Oh f— off! I've had enough of this. Get someone else. I can live without these really trite comments.' His comments were ill-considered and, given that I'd worked so hard in pulling Bob's stuff together, and given my five years' service, I deserved better than the silly remarks that were fed back via the script. He could have just called me in and we could have discussed it, but ..." Eric withdrew permission for his script to be used. "It was a time I would rather not have lived through. I felt that the only thing I could do was withdraw the script." With rehearsals for the final two episodes little under a fortnight away, a desperate Nathan-Turner commissioned Pip and Jane Baker to write a completely new final episode.

Then, a few weeks later, Eric granted an interview to sci-fi magazine *Starburst*. You know, *that* interview? The one in which the former script editor talked bitterly about why he had left *Doctor Who* – placing emphasis on his inability to work with Nathan-Turner, highlighting what he considered to be the producer's numerous and considerable failings. The article came as a major blow to Nathan-Turner, whose reputation, it is fair to say, never really recovered. Earlier this year, however, **DWM** carried a contentious interview of its own: former production manager Gary Downie, the long-term partner of the late Nathan-Turner, wanted to set the record straight. He gave a frank account of what, in his mind, *really* went on behind the cameras. Needless to say, Eric's name cropped up a few times. *'Eric had a lot of problems he had to work through,'* Downie claimed, *'and was taking it out on everybody ... There was a lot of resentment. I think Eric probably thought he should have been producing the show.'* Eric, however, insists that it was the other way round ...



The Doctor tortures Peri in one of **The Trial of a Time Lord**'s more confusing sequences. By this time Saward felt burnt out.

"Gary Downie had a lot of fantasies and ideas as to where his career was going. He used to say, 'I will be the next producer of *Doctor Who*. John is grooming me.' He would be sat there with production managers and directors, amongst others, going on and on ... I stopped going to the pub with them. It just got embarrassing. During my time, he only worked on one serial as production manager. That was the extent of his actual involvement, so all that so-called 'insider knowledge' was second hand, not really of much value. You're getting a biased point of view anyway."

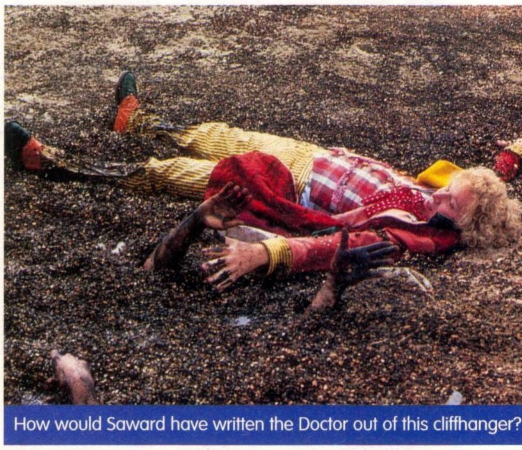
Aren't all points of view biased? "When I was there, in the office, Gary was rarely present. He would be there for the lunchtime drink and that was it." Nonetheless, Eric acknowledges, "Gary had an enormous effect on John. I really don't know how much, but Gary was often stirring it, and it did have an effect on John. I think John and Gary fed off each other, which became dangerous."

Eric's own career has continued coolly since his script editing days. "To this day, I continue freelance writing. I still do a lot of work for German radio. For a while, I was up for [Radio 4 soap] *The Archers*, but nothing came of that. And I worked closely with [independent producers] Tiger Aspect on a comedy series."

In the early 1990s, Eric was invited to replace Nathan-Turner in supervising BBC Enterprises' *Missing Stories* line – original soundtracks of television episodes missing from the archives. "Sue Anstruther called me saying that they didn't want to use John anymore and would I be interested? They wanted me to supervise the linking narration and the studio recording. It was a challenge, but I thoroughly enjoyed it. I would have liked to have done more. I hope people liked them." Eric invited Fourth Doctor actor Tom Baker to provide the linking narration. "I'd met Tom briefly once before," he says, "when John organised a trip to Chichester, where Tom was playing Oscar Wilde in a play. I'd just joined the show and John introduced me to him in the bar afterwards. When I approached Tom about the audiotapes, his agent turned me down. However, a little while later, Tom called me himself, saying that he'd read the scripts and had liked what he read, so he agreed to do them.

"Tom was very easy to work with. He used to grade the script: if he liked a line, it would get a tick; if he *really* liked something, it would get two ticks, *et cetera*. It was like being back at school! When we'd finished working together, he invited Jane and I to his house for lunch. He invited us just as we were heading off on holiday to Turkey, so he insisted that I call him from Turkey, which I did. I was calling from a public phone and all I could see was the meter whirring away, the money being eaten up! Tom came to the phone and proceeded to go into 'Dear boy ...' actor-luvvie mode. 'Look, Tom, I don't mean to be difficult,' I said, 'but I'm running out of money here.' 'Where are you?' 'I'm in Turkey!' 'You must come to lunch when you get back,' he said. 'You always hit a low when you get back from holiday, so come to us and you'll miss the low.' We spent a lovely afternoon sitting in his garden, then we repaid the compliment and they came to us."

More recently, Eric has returned to the *Doctor Who* fold, contributing to the BBC's DVD range and, earlier this year, writing a short story, *CHAOS*, for Big Finish's *Short Trips: Past Tense* anthology. "Ian Farrington [editor] contacted me saying that they were putting together a short story collection and that they'd been giving people [Eric's Season Nineteen serial] *The Visitation* as an example of what they wanted, and would I be interested in contributing? I had this idea of a man in terrible turmoil, racing for his life ... it's the Doctor! The twist is that it's all in his head. It was originally going to be called *Hole in the Wall*, but Ian said that it was to close to another story. Now that it's published, we're all going to be famous and live happily ever after," laughs Eric. "I knew that *Doctor Who* would never really go away from me."

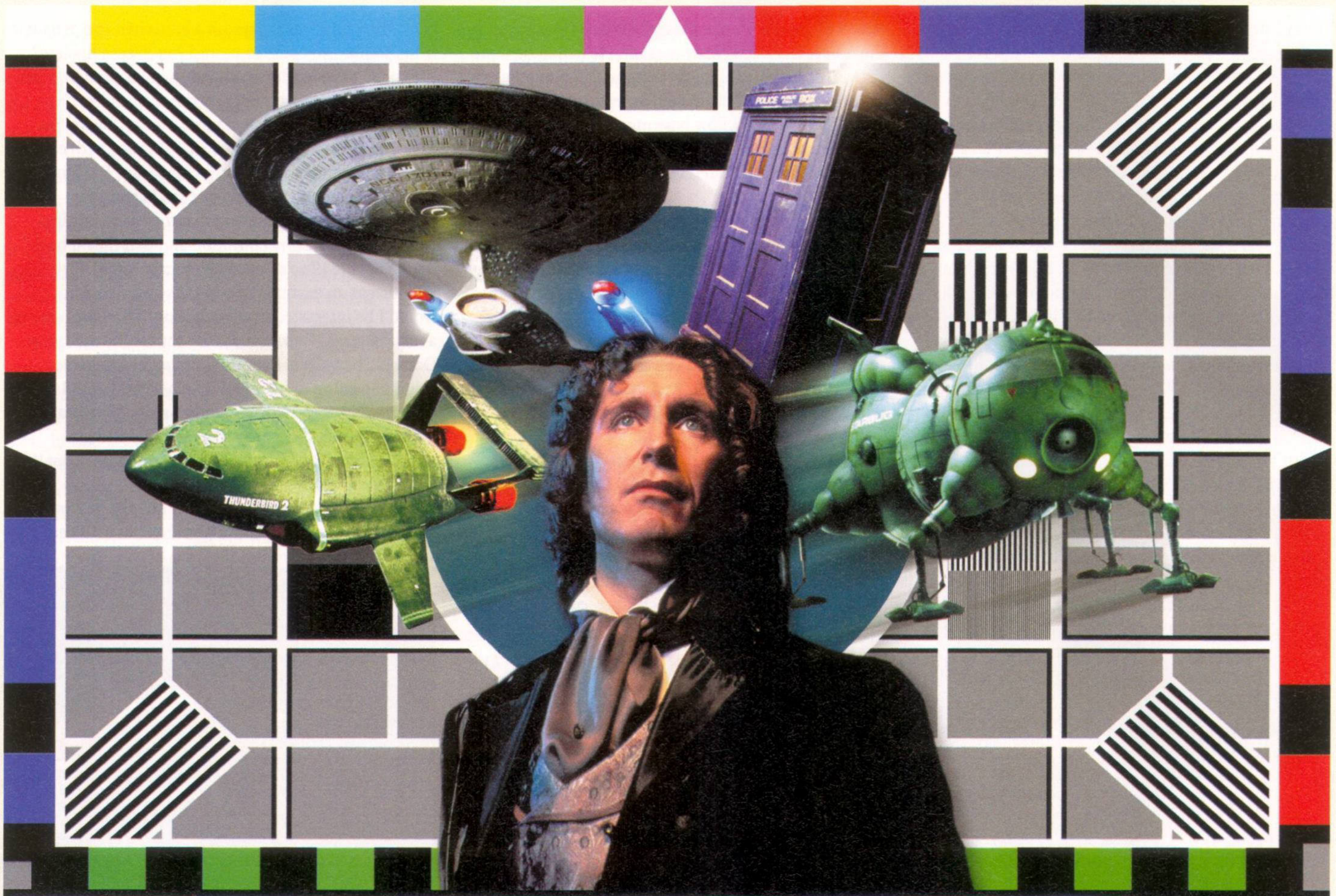


How would Saward have written the Doctor out of this cliffhanger?

'I felt I was going round in circles and not getting support. **I thought "What am I doing?", so I left.'**

He offers another example: "I'd been gone from the show a couple of years and I went into an off-licence to buy something. I paid by credit card and the young man behind the counter said, 'Are you *the* Eric Saward?' 'Well, I am *a* Eric Saward.' 'Did you ever work for the BBC?' 'Yes,' I replied. He said, 'My bedroom is a shrine to *Doctor Who*!' 'Oh really? That's nice for you.' I had to leave rather quickly!" Eric chuckles self-consciously. "Nothing against the poor young man, but being presented in that way ... it was rather startling."

Overall, though, does Eric have many regrets about his time as script editor? Apparently not. "I enjoyed my association with the show," he insists. "I would rather have left in a tidier way, and I'm sorry that we were cancelled in such a casual manner, but no, I don't regret working on the show for a moment. I met some really nice people. I was given the freedom to write stories of my own that people tell me still work today, which is tremendously complimentary and really rather nice. The idea that John and I were always at each other's throats is completely untrue. We had disagreements, but everyone has disagreements. He was difficult at times, I was difficult at times. When we worked well together, we produced some good stuff that I am glad to say people still enjoy. I hope people continue to enjoy it. The new series will ensure that. I wish the new production team well."



# Scheduled

## FOR SUCCESS

BBC
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Sound

### Part 6: "Whatever Happened to the Likely Lad?" Written by Andrew Pixley

To a modern television audience, the idea of a weekly 25-minute serial aimed at the entire family appears somewhat quaint. Like plate-spinning acts accompanied by *At the Sign of the Swinging Cymbal*, they don't exist any more. Television now caters for special tastes with channels devoted to music, sport, cookery and, yes, even science-fiction. The half-hour format is still a recognised industry standard for serials like *Grange Hill*, aimed at the juvenile market, but the family audience is now attuned to their drama coming as self-contained one-hour or (since the success of *Inspector Morse*) two-hour packages.

When it began, *Doctor Who*'s notion of half-hour serials (or rather 25-minute episodes, allowing overseas commercial stations to re-cut for adverts) was in fact – even in 1963 – a rather antiquated format left over from the 1950s. Children's serials were traditionally this length, presumably in the belief that the youngsters' attention span would stretch no further, and in homage to the days of 20-minute cinema chapter serials from the 1930s. Few adult dramas appeared in this form – aside from soaps such as ATV's *Emergency Ward 10*, Granada's *Coronation Street* and the BBC's *Compact*.

Although there had been hour-long and 90-minute variety shows and anthology series, the hour-long drama first emerged in America in the Fall 1956 season with the Western *Cheyenne* on ABC. *Cheyenne* began in the previous year's *Warner Bros Presents* slot as one of three rotating titles, although the last segment of each broadcast was devoted to plugging current Warner movies rather than cowboy action. The production schedule meant that it appeared in rotation with shows like *Conflict* and *Sugarfoot* rather than every week. By the end of the 1957/58 season, *Cheyenne* was a big hit ... and other hour-long offerings like *Maverick* and *Wagon Train* joined the Wild West line-up. By Fall 1963, almost every primetime drama series ran to 60 minutes, with some, like *The Virginian*, at 90 minutes. The half-hour drama, so popular five years earlier, had vanished.

**Maigret**

In the UK, the leap to hour-long drama really got underway in June 1960 when Associated-Rediffusion launched *Deadline Midnight*, set in the offices of the Daily Globe, which soon entered the Top 20 charts. The BBC's response was *Maigret*, the UK's first high-quality detective series, one of the BBC's notable successes in the ITV-dominated ratings war. Sydney Newman's thriller *The Avengers* followed from ABC in 1961, along with the ratings hit *Harpers West One* (everyday tales of department store folk) from ATV, and by September even ITC, those bastions of the half-hour telefilm, had pitched in with *Ghost Squad*. By 1963, the top UK dramas – *The Odd Man*, *No Hiding Place*, *Maigret*, *Sergeant Cork* and *The Avengers* – all ran to an hour. A handful of adult half-hour dramas later emerged such as *The Nightmare Man*, *Skorpion* and *Cold Warrior*, alongside the continuing Sunday afternoon classics.

For the week of Saturday 23 to Friday 29 November, the BBC had seven home-grown drama programmes scheduled, including the first episode of *Doctor Who*. The other material comprised the Sunday afternoon classic serial *Kidnapped* (25 minutes), two episodes of *Compact* and editions of three adult series – *Maigret*, *Z Cars* and *Dr Finlay's Casebook* (50 minutes each), plus a repeat of an old *Z Cars*. In addition to this, there were various American film series: *Wells Fargo*, *Laramie*, *Perry Mason*, *The Defenders* and *Dr Kildare* (all 50 minutes) plus a rerun of *The Lone Ranger* (25 minutes).

In many respects, there was little change by the time *Doctor Who* returned for its eleventh series in the week of Saturday 15 to Friday 21 December 1973, despite the BBC now operating two channels.

*The Time Warrior* was one of eight BBC drama series or serials. The familiar formats of the seven others comprised detectives ancient and modern (*Lord Peter Wimsey* and *Softly, Softly: Task Force*), beat coppers (*Z Cars*), a classic serial (*Hawkeye, The Pathfinder*), period drama (*The Onedin Line*) as well as espionage (*Spy Trap*). All ran to around 50 minutes, except the children's film serial *The Terracotta Horse*.

By *Doctor Who*'s 20th anniversary week in November 1983, BBC drama output had increased and the Time Lord was joined by other 25-minute drama in the shape of *Grange Hill* repeats, the children's serial *Wuffer* and the hospital drama *Angels* which ran in the usual *Doctor Who* slot twice a week. Also, Barry Letts' production of *Jane Eyre* appeared on Sunday afternoons as a half-hour with other 50/55-minute slots taken up by period (*By the Sword Divided, Mansfield Park*) or contemporary (*Spyship, Johnny Jarvis*) material.

*Doctor Who* remained in its 25-minute format virtually all its life, aside from the Spring 1985 season where – in an attempt to reduce on-air weeks and reformat to nearer 50 minutes – the series was made in 45-minute editions. When ratings failed to improve significantly, BBC Managing Director Bill Cotton announced in March 1985, "We are also going to go back to the old tradition and have 25-minute programmes rather than the 45-minute version running at the moment. We think that this is what the public wants. So does the producer, and his team. The 45-minute series has been a good experiment, but we need to get back to basics, and to established ways. It also means that with a 25-minute length we can run the series for a greater number of weeks." As proved by imitators from *Sexton Blake* to *Spy Trap*, from *Ace of Wands* to *Bognor*, and from *Sapphire & Steel* to *Dark Season*, multiple episode serials of 25 minutes were ideal to allow rich adventures to unfold. But – nevertheless – these series were in a minority amongst their double-length stablemates.

The Man from UNCLE

2
THE FIVE FACES
OF DOCTOR WHO

**In Autumn 1981, The Five Faces of Doctor Who repeat season actually rated reasonably well...**

As we saw last time, *Doctor Who* achieved no mean feat in clocking up 26 seasons of family adventure. And it was probably this factor which, as the 1980s rolled on, helped to eventually bury it. In the 1960s and 1970s, television was a horrible new-fangled and disposable medium which was seldom worthy of appreciation; even a documentary about the success of *Doctor Who* in 1977 had to be smuggled into the schedules under the guise of an artistic study of social culture, desperately suggesting its appliance in the solution of problems in child psychology. It was also around now that the first "archive" screenings by television of its own past started to emerge. From May 1976 on ATV, the late night *Play It Again* slot presented 1960s American film series such as *The Fugitive* and *The Roaring Twenties*. Going one better in August 1976, BBC2 offered *Festival 40* to celebrate four decades of television, with rare glimpses of monochrome classics such as *The Blood Donor* from the 1961 *Hancock* series ... at a time when BBC Enterprises was still happily incinerating other samples of the Corporation's past. *Festival 77*, a similar exercise for the Queen's Silver Jubilee, showcased the landmark 1954 play *Nineteen Eighty-Four*, one of the earliest television dramas preserved on film. In both cases, *Doctor Who* was represented by brief clips only, since archive repeats were heavily restricted by artists union agreements.

As the 1980s began, TV nostalgia kicked in as the first viewing generation came of age. In January 1981, BBC1 offered primetime repeats under the banner *Six of the Best* including episodes of *Colditz* and *The Man from UNCLE*. That Autumn, a season of archival shows depicting *The Five Faces of Doctor Who* on BBC2 was a dream come true for fans – and actually did reasonably well in the ratings, drawing about five million viewers compared to eight and nine million respectively for BBC1 and ITV early evening news. In 1982, the early cancellation of the *Bret Maverick* Western allowed BBC1 to plug six weeks of a seven-week gap with *Doctor Who and the Monsters* including treats starring Jon Pertwee and Tom Baker; these too rated just under five million, which, for repeats, was a fair performance against *Coronation Street*'s 12 million average.

Previously hidden away at specialist venues such as London's Scala Cinema, archive television bloomed in 1982 as both ITV and BBC scheduled months of classic instalments from *On the Buses* and *The World of Wooster* to *The Prisoner* and *Maigret*. Channel 4 launched in November 1982 with a commitment to archive television, scheduling *The Munsters*, *Get Smart* and some heavily cut episodes of *The Avengers*.

The growing nostalgia boom created the new phenomenon of 'Cult TV', and a significant event in July 1986 was the National Film Theatre's *Past Visions of the Future*, a weekend of classic British telefantasy staged as a follow-up to the successful *Doctor Who – The Developing Art* in October 1983. Fans of the fantastic could catch episodes of shows encompassing *The Quatermass Experiment* from 1953 through to *Sapphire & Steel* from 1979. Amidst the 28 series on offer, *Doctor Who* was represented by *The War Machines*, recently recovered from Nigeria.

However, all bar one show was, to paraphrase John Cleese's Mr Praline, an 'ex-series'. The imaginative flights of Gerry and Sylvia Anderson or Steed's avenging days were all in the past. But while those in NFT1 feasted their eyes on WOTAN's threat to a 1966 London, across the capital only a day earlier Colin Baker and Bonnie Langford had been rehearsing the closing instalments of the *Trial of a Time Lord* season for broadcast that Autumn. Unlike *Thunderbirds, The Prisoner* and their ilk, *Doctor Who* was a massive cult show that was both current *and* archival at the same time. Gerry Anderson himself had the same problem. How could you sell *Space Police* to backers who all assume you had retired after *Space: 1999*?

The Thatcherite pastel-shaded England of the 1980s continued to unfold. With its presence on BBC1 severely reduced, *Doctor Who* dwindled in the eyes of the public. As home video buyers enjoyed classic tales of Baker and Pertwee, the perception was now very much that *Doctor Who* was an ex-series. After all, with Sylvester McCoy's dark deeds hidden away opposite *Coronation Street*, few were aware the show *was* still being made. *Doctor Who* was bending under the weight of its own accumulated history ... and about to snap.

As the advent of satellite channels in the late 1980s offered a ready rest home for elderly programmes, Channel 4's interest in the genre significantly dwindled. Households with the new technology could watch both new Sylvester McCoy adventures on BBC1 and catch classic Tom Baker action on SuperChannel. Meanwhile, BBC2 picked up the cult mantle from Channel 4, using such repeats as 6pm fillers as an alternative to news. In the late 1980s, American film series such as *The Invaders, Mission: Impossible, Battlestar Galactica, The Invisible Man* and even *Star Trek* – now relegated from BBC1 – had emerged with the new 'cult' branding. As Michael Grade commented in the BBC Radio 2 documentary *Cult Culture* in March 1995, these forgotten shows would suddenly reappear and "achieve cult status for some mysterious reason – Janet Street-Porter's found them at the bottom of a suitcase in an office somewhere."

All this changed in 1991 when the BBC purchased cleaned-up 35mm prints of *Thunderbirds*, Gerry and Sylvia Anderson's most loved 1960s Supermarionation show about the derring-do of International Rescue. A Friday 6pm BBC2 slot was booked and a massive advertising campaign was launched, with cross-channel trailers promoting the show's first ever networked screening from September. Almost seven million people tuned in for the first show *Trapped in the Sky* – double the audience which had seen the Seventh Doctor on BBC1. *Thunderbirds* topped the BBC2 charts for two weeks and remained in the Top 10, levelling out at just over five million.

The first time *Doctor Who* appeared as a BBC2 cult branding in January 1992, it did not perform as well as its 6pm stablemates; *The Time Meddler* attracted only half the audience of shows like *Thunderbirds*, the slick new chart-topping episodes of *Star Trek: The Next Generation*, or the 9pm SF offerings such as *Red Dwarf* and *Quantum Leap*. *Doctor Who* ran after *Thunderbirds*, but whereas the Anderson show became a staple diet for young viewers, it was more difficult for the kids to get into a series which was a) in monochrome, and b) had no consistency of characters from story to story.

The issue of a show being in monochrome – and proven viewer resistance to 'old' product – has harmed sales of early episodes of classics like *The Man from UNCLE* and *Voyage to the Bottom of the Sea* over the years to the extent that, nowadays, the initial black-and-white seasons of shows like *Bewitched* and *I Dream of Jeannie* have been lovingly colourised for a twenty-first century audience. In 1992, when *The Sea Devils* appeared from the watery depths, the bright colours could at least hold the attention of youngsters, even allowing Episode Five a marginally larger audience than the declining *Thunderbirds*.

By May, International Rescue's audiences were at half their début level. It is a familiar pattern with series that make a highly-publicised comeback; Joe Public will vaguely recall it, tune in for the first week, laugh at the flared trousers, possibly glance at it the second week, and by the third week will have figured out that whatever this televisual classic was, it wasn't as good as he remembered. So why, in September 1992, did Michael Grade, now in charge of Channel 4, decide to repeat *The Prisoner*? "Cult status," explained Grade. "And funnily enough it didn't do very well when it was rerun ... The people who love and know every single word of every script and every scene enjoyed it enormously. It got a lot of publicity – *The Prisoner*'s back! – and hardly anybody watched it. Well there you are." That said, as the uncharitable Grade added, "The show's pretty unfathomable anyway isn't it?"

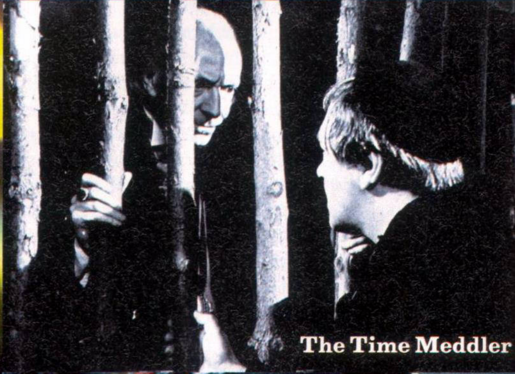
When *Doctor Who* returned to the cult zone in November 1992 with its highly-publicised restored version of *The Dæmons*, BBC2 inexplicably separated it from its Supermarionation build-up. *Stingray* had supplanted *Thunderbirds* on Fridays at 6pm, but was only pulling in around three million. To make matters worse, many of the child viewers had turned off, as between Supermarionation and Time Lord adventures was now sandwiched a repeat of the more adult-orientated *The Man from UNCLE*. As a result, in the 7.15pm slot *Doctor Who* rated worse than almost every other cult show on BBC2 at around two million. After all, *Coronation Street* began at 7.30pm ...

Spring 1993 saw audiences decline as the Doctors moved on in the ill-conceived selection box offering. Children accounted for only 20% of the audience, while a quarter of those tuning in were over 55. The two million watching *The Dæmons* was eroded to barely a million by the end of *Battlefield* in May 1993 ... although in Northern Ireland the repeats did at least outrank BBC1's disastrous *A Year in Provence*.

*Doctor Who* next returned in November 1993 in the BBC1 suicide slot of 7.30pm against the impregnable might of *Coronation Street*. As it turned out, the repeat of *Planet of the Daleks* achieved around three and a half million, just over a million down on *Tomorrow's World* which it replaced ... and not that far below the disappointing audiences for McCoy's final season. What was the incentive for the BBC to make new *Doctor Who* when 20-year-old reruns performed almost as well? After Christmas, the anniversary repeats moved to the death slot of noon on Sundays on BBC2. *The Green Death* was able to achieve only around a million viewers each week ... whereas three million were looking in on Channel 4 at 1870s life in Walnut Grove for homely family drama at the *Little House on the Prairie*. When the acclaimed *Pyramids of Mars* failed to even pull a million, it seemed clear that the audience did not want to watch old *Doctor Who*.

**The 1992 Time Meddler repeats could attract only half the audience of Red Dwarf or Star Trek: TNG...**

**Red Dwarf**


**The Time Meddler**

**Thunderbirds**

## Season Twenty-One

**(26 programmes: January-March 1984)**

BBC1: Thursdays and Fridays at 6.40pm, except Resurrection of the Daleks on Wednesdays at around 6.50pm

At the end of the week, *Doctor Who*'s performance remained routine after the news round up of *60 Minutes* (*Nationwide*'s replacement), and before the science of *Tomorrow's World* on Thursdays and athleticism from *The Superteams* on Fridays. ITV won all the way with *Emmerdale Farm* (11 million viewers) across most regions on Thursday and the comic-strip action of *The A-Team* (nine million) on Fridays. Unfortunately, Wednesday scheduling because of Olympic coverage placed the Daleks up against the formidable *Coronation Street* (14 million). With 25-minute dramas obsolete and *EastEnders* waiting in the wings, it was time for a Saturday relaunch.

**Audience Size:** 7.2M average (max: 8.0M for two eps inc. *Frontios* Part One; min: 5.6M for *Frontios* Part Four)
**Appreciation Index:** 65 average (max: 69 for 2 episodes inc. *Frontios* Part Two; min: 59 for *The Twin Dilemma* Part Three)
**Top Dramas:** *The Thorn Birds* (US drama starring Richard Chamberlain); *Minder*; *Bergerac*; *T J Hooker* (William Shatner as LCPD cop on ITV)
**Top Telefantasy:** *Robin of Sherwood* (Stylish HTV mystical adventure starring Michael Praed)

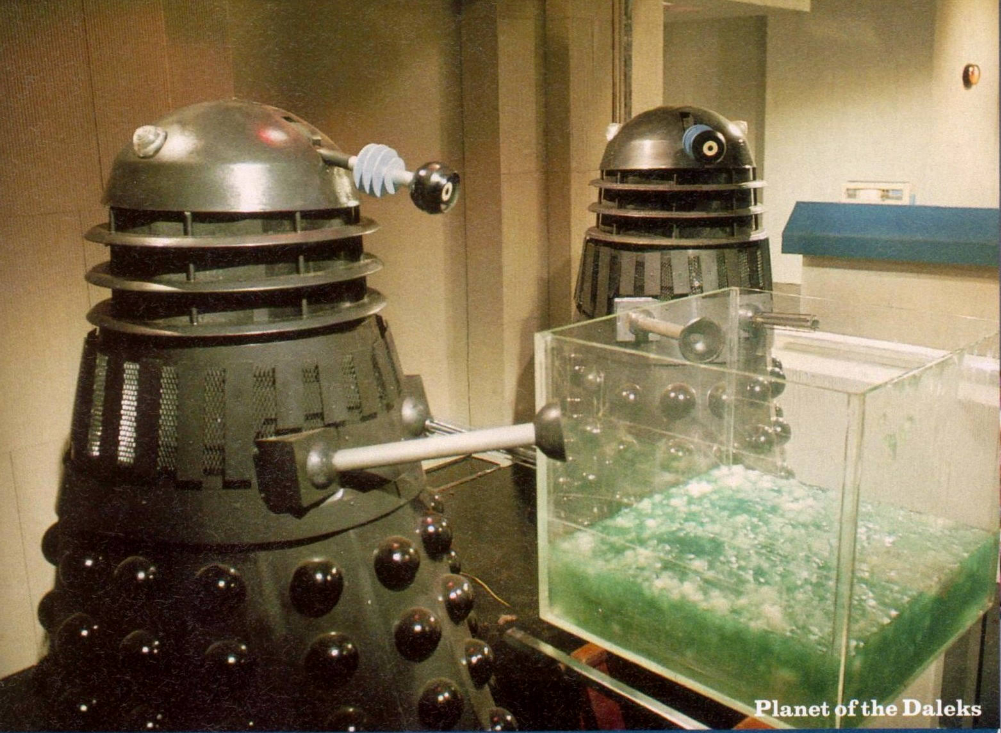
## Season Twenty-Two

**(13 programmes: January-March 1985)**

BBC1: Saturdays at 5.20pm

Following the news and before the popular *Jim'll Fix It*, *Doctor Who*'s double-length format was back on Saturdays at 5.20pm with a similar sized audience of around seven million. ITV's schedules offered regional shows until 5.35pm (eg *Blockbusters* on LWT, *Diff'rent Strokes* on Granada), after which came the networked might of *The A-Team* – with our four soldiers of fortune pulling in up to 14 million viewers a week. As far as Michael Grade and the BBC were concerned, *Doctor Who* wasn't doing its job, being out of vogue and unable to compete with the outlandish ITV action. When *The A-Team* ended, the Doctor faced the home-grown adventure of *Robin of Sherwood*, the second season of which saw heart-throb Michael Praed departing his role as the Hooded Man.

**Audience Size:** 7.2M average (max: 8.9M for *Attack of the Cybermen* Part One; min: 6.0M for *The Two Doctors* Part Two)
**Appreciation Index:** 64 average (max: 67 for *Revelation of the Daleks* Part One; min: 61 for *Attack of the Cybermen* Part One)
**Top Dramas:** *Dempsey and Makepeace* (clichéd crime series from LWT); *Miss Marple* (BBC Agatha Christie starring Joan Hickson); *Cover Her Face* (Anglia whodunnit starring Roy Marsden); *Dallas*


Planet of the Daleks

# What was the incentive for the BBC to make new Doctor Who, when repeats from 1973 fared almost as well?

On BBC2, the 6pm cult slot remained as further old favourites were dragged screaming from yesteryear, remastered, and singularly failed to deliver the goods as *Thunderbirds* had done. *Captain Scarlet and the Mysterons* and *Randall and Hopkirk (Deceased)* were a boon for fans but a let-down for ratings-conscious executives. The initial début of Jeff Randall and the spectral Marty Hopkirk on BBC2 netted ratings of around four million after Auntie outbid Grade at Channel 4 for the old ITC show. "Student craze," mused Grade, pondering on Jeff and Marty's limited success. "I think students kind of discover things and love particular shows. It's bizarre. Absolutely bizarre."

After many years of development, by 1995 it was agreed that *Doctor Who* would be returning to television as a two-hour TV movie or 'backdoor pilot' from – deep breath – Lakeside-Production-licensed-by-BBC-Worldwide-in-association-with-BBC-Television-distributed-by-Universal-MCA-and-networked-by-the-Fox-Channel. Phew! If ratings were good enough for the US broadcaster (ie Fox) then a series might emerge.

Star Trek: The Next Generation

Although American PBS audiences were used to the idea of *Doctor Who* repackaged as TV movies from two decades of broadcasts, such a notion was new to UK viewers, (though some might have recalled Yuletide repeats of classic Jon Pertwee hokum to usher in the new New Year season). Prior to 1964, on both sides of the Atlantic there was still the Television Play – dramas with weighty subjects often made in the studio like a televised piece of theatre. Then came the first filmed one-off productions specially made for television rather than destined for the cinema screen. The first such TV movie production was *The Killers*, a remake of a 1946 gangland thriller made by Universal for the NBC *Project 120* strand of two-hour presentations. Deemed too violent for television, *The Killers* appeared theatrically and the first TV movie to air was Universal's *See How They Run* which appeared on NBC on Wednesday 7 October 1964 – a year after the birth of *Doctor Who*.

Ten years later the TV movie format was an established part of American scheduling, and an excellent low-budget extravaganza for the ITV network to offer its viewers. The 1974/5 season saw a total of 126 such productions on the networks. By now, the TV movie was also an established method of testing the waters for a TV series ever since the Western *Scalplock* had aired in April 1966, with Dale Robertson's gambler Ben Calhoun returning in the one-hour series *The Iron Horse* the following September. Since then, hits like *Kojak*, *The Rockford Files*, *Charlie's Angels* and *The Love Boat* had all emerged from feature-length pilots.

When Paul McGann hit the Fox Network as Doctor Who in May 1996, he was straddling four half-hour primetime slots. Another recent SF offering from Fox, *Generation X*, had got an 11% share and was being rumoured for a series; the previous week's *Tuesday Night Movie*, *Twister*, had rated around 17%. *Doctor Who* achieved an average 9% share and around 5.5 million viewers – barely any higher than the average UK audience for McCoy's second season on BBC1. Then again, how easy is it to get the American nation to tune into a revival of an obscure, cheap, British PBS show complete with 26 years of back story?

On the smaller and newer network of Fox, *Doctor Who* was trounced by a powerful ABC comedy line-up

## Season Twenty-Three

**(14 programmes: September-December 1986)**

BBC1: Saturdays at 5.45pm

BBC's Saturday Night line-up had lost it. Between the low rating *Roland Rat – The Series* and the ailing *Noel Edmonds' Late Late Breakfast Show*, *Doctor Who* faced a battle it was to lose. 5.45pm placed it at a ten-minute disadvantage against *The A-Team*, an unstoppable force both on-screen and on the ratings. The Doctor's evidence in *The Trial of a Time Lord* could, at best, manage just under six million in comparison to a Top Ten 13 million for Mr T and Co. It would seem another new home had to be found for the Time Lord.

**Audience Size:** 4.8M average (max: 5.6M for *The Trial of a Time Lord* Part Fourteen; min: 3.7M for *The Trial of a Time Lord* Part Four)
**Appreciation Index:** 69 average (max: 72 for *The Trial of a Time Lord* Parts One, Four and Eight; min: 66 for *The Trial of a Time Lord* Parts Seven and Nine)
**Top Dramas:** *Howard's Way* (boatyard drama from BBC starring Maurice Colbourne); *The Equalizer* (Edward Woodward cleans up New York on ITV); *The A-Team*; *Dempsey and Makepeace*

## Season Twenty-Four

**(14 programmes: September-December 1987)**

BBC1: Mondays at 7.35pm

Between the pot-boiler celebrity chat of *Wogan* and repeated holiday camp antics from *Hi-de-Hi!*, *Doctor Who* entered a head-to-head battle with *Coronation Street*, Granada's long-running and extremely popular twice-weekly soap – second only in the television charts to the BBC's own *EastEnders*. Events on 'the Street' generally attracted about 15 million, and on Christmas Day, the series set new records as over 26 million tuned in for Hilda Ogden's departure. Added to this were a violent robbery, Alec Gilroy's machinations, and Deidre Barlow becoming a Councillor. Given poor advance publicity and starting five minutes later than events in Weatherfield, Sylvester McCoy's Doctor was batting off a sticky wicket ...

**Audience Size:** 5.0M average (max: 5.5M for *Dragonfire* Part One; min: 4.2M for *Time and the Rani* Part Two)
**Appreciation Index:** 60 average (max: 64 for *Dragonfire* Part Three; min: 57 for two eps inc *Time and the Rani* Part Three)
**Top Dramas:** *The Bill* (Thames cops-turned-soap); *The Charmer* (LWT tale of seductive climber Nigel Havers); *Boon* (Central's trouble-shooting Michael Elphick); *The Last Frontier* (ITV presents US mini-series)

## Season Twenty-Five

**(14 programmes: October 1988-January 1989)**

BBC1: Wednesdays at 7.35pm

Things didn't improve for *Doctor Who* in 1988; Olympics coverage forced the début back to October and out of the Autumn season limelight for its silver anniversary. Although the day was changed, the slot and opposition remained the same. *Coronation Street* was still ranking third, and while around five million were watching the adventures on Earth, Terra Alpha and Segonax, 16 million opted for ITV where Ivy Tilsley met Don Brennan, Sally Webster's sister Gina returned as a lodger, and Jim Sedgewick's ex-wife Alma turned up to reveal that she legally owned Jim's cafe. There was a slight improvement in ratings and appreciation, but *Doctor Who* was still failing to make a mark during its second year in a terrible slot.

**Audience Size:** 5.4M average (max: 6.6M for *The Greatest Show in the Galaxy* Part Four; min: 4.6M for *The Happiness Patrol* Part Two)
**Appreciation Index:** 68 average (max: 72 for *Remembrance of the Daleks* Part Four; min: 64 for *The Greatest Show in the Galaxy* Part Four)
**Top Dramas:** *First Born* (BBC genetic drama); *Minder*; *Inspector Morse* (John Thaw as cerebral Oxford tec); *Poirot* (LWT Christie adaptations with David Suchet)
**Top Telefantasy:** *First Born*

## Season Twenty-Six

**(14 programmes: September-December 1989)**

BBC1: Wednesdays at 7.35pm

"Eeh, in't *Corrie* great now they've got it on Fridays too? Well, it in't as miserable as that *EastEnders* is it? Did you see that Alan Bradley get run over in Blackpool? He had that comin', I can tell you. When he walked free from the courtroom after trying to strangle Rita ... well, you could have knocked me down with a feather. Or a tram. I mean the guy's already nicked the deeds to her house, and tried to rape his secretary! And they've demolished Baldwin's factory. And as for those young McDonalds moving in ... well, you gorra admit that them young twins are a bit tasty. Eh? Eh? If I were a bit younger ... What? *Doctor Who*? Yeah, I used to watch that when I were a nipper. Naaaah. I think you'll find they're repeats luv. Stopped makin' that years ago, surely ..."

In early 1989, *Coronation Street* trounced *EastEnders* as top show with 20 million viewers. *Doctor Who* had had three strikes. Now it was out.

**Audience Size:** 4.2M average (max: 5.0M for *Survival* Part One and Three; min: 3.1M for *Battlefield* Part One)
**Appreciation Index:** 68 average (max: 71 for *Survival* Part Three; min: 64 for *Ghost Light* Part Three)
**Top Dramas:** *Casualty* (West Country BBC emergencies); *Stay Lucky* (Yorkshire hokum with Dennis Waterman); *London's Burning* (LWT fire drama); *All Creatures Great and Small*

**The TV Movie**

**Roseanne**

comprising a key episode of *Roseanne* (26%), *Ellen* (18%), *Home Improvement* (15% – rating 7th in the Nielsen charts) and *Coach* (20% – rating 14th), while the NBC comedy night offered its own SF in *3rd Rock from the Sun* (15% – rating 22nd) followed by *Wings* (18%), *Frasier* (19% – rating 11th) and *The John Larroquette Show* (15%). Even CBS' combo of *Totally Animals* and the TVM *Stepford Husbands* netted around 10% each. Up against established US giants like Tim Taylor and Frasier Crane, McGann's outing on Fox was as much a suicide mission as when McCoy had been sent in to bat against the inhabitants of Weatherfield almost a decade earlier.

Things were somewhat rosier in Britain where – despite the total indifference to both BBC2 cult repeats and first-run episodes since 1986 – the public grasped the new *Doctor Who* to its bosom like a long lost friend. Because of the violent, action-oriented nature of the TV Movie, *Doctor Who* was allocated a prime slot at 8.30pm on Spring Bank Holiday Monday, running post-watershed. At just over nine million viewers – the largest *Doctor Who* audience since Part One of *Time-Flight* 14 years earlier – it turned out to be second most-watched drama of the week (behind ITV's *The Knock*) and achieved a respectable appreciation index of 75. Furthermore it reduced the usual 11 million audience for *Take Your Pick* and *Bramwell* on ITV by just over two million.

**In the US, the TV Movie was trounced by Roseanne...**

Indeed, it compared favourably to current shows like the contemporary cult of *The X-Files* (9 million) and BBC1's Saturday offerings *The New Adventures of Superman* (8 million) and *Bugs* (7 million).

But unfortunately it wasn't the BBC who had paid for most of the film – and since the vast nation of America had achieved little over half the audience for the whole of the UK, nobody could really blame the Fox accountants for not stumping up more readies for a follow-up. Indeed, even back in the UK, the 1980s and 1990s had forced the BBC to become a more commercially-minded and ruthless organisation than the cosy, philanthropic thinktank of the 1950s and 1960s where the whims and personal passions of imaginative producers could end up entertaining millions – regardless of what the balance sheets read. BBC1 attempted a new Saturday SF series with a dash of the crime genre in *Crime Traveller* from March 1997, but audiences slowly shrank from 11 million to seven in just five weeks. The next year, BBC1 had its fingers burnt by a multi-million pound serial co-produced with the Sci-Fi Channel; the lame *Invasion: Earth*, a mish-mash of ideas which Nigel Kneale had used 40 years earlier proved to be a ratings disaster, slumping from seven million to barely four million viewers.

The return of *Doctor Who* as part of the BBC2 cult line-up in November 1999 was prompted partly by a new deal struck with Equity over fees for archival repeats, and its début theme night came about almost solely because of the interest which BBC2 controller Jane Root detected in the press when the repeats were announced at the Edinburgh Television Festival. Aired against the potent crowd-puller of *An Audience With Cliff Richard* on ITV, *Doctor Who Night* got just under the three million the BBC producers had hoped for – although the uncut TV Movie repeat achieved a massive 13.2% of the tiny late night audience. Of course, the evening's *raison d'etre* was simply to get people watching on Tuesday night at 6pm when

*Doctor Who*'s repeat run was to start with a remastered *Spearhead from Space* – the first in what was hoped to be a full run of all the post-1969 serials.

Apart from this, publicity for the repeats was muted. At least when *Thunderbirds* and *The New Avengers* had been exhumed for a BBC2 cult audience, venerated veterans like Gerry Anderson and Patrick Macnee had been wheeled out on the magazine and chat show circuits to deliver anecdotes as familiar to their respective core audiences as reminiscences about eye-patches and shocked vicars are to the readers of this publication. Unfortunately, with Jon Pertwee having passed on, no such similar PR campaign could be staged. And BBC1 refused any cross-channel trails after *Neighbours* to attract the kids ...

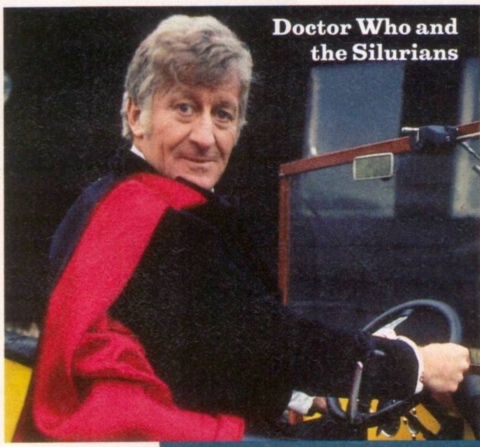
WEST/WALES
79p 13–19 November 1999 www.radiotimes.com
RadioTimes
Look Who's back on Saturday night
David Jason on the courage of All the King's Men
Alan Hansen on Scotland v England

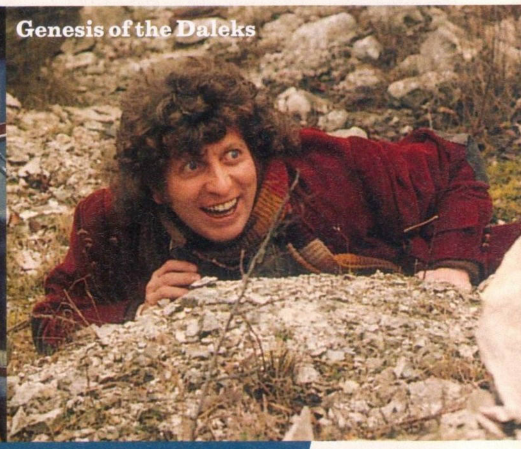
The Third Doctor's exile to BBC2 began well when – at just over two million – *Doctor Who* beat Channel 4's new, happening, cool Zoe Ball show *The Priory* by about a million and scored a healthy 14% share. But as with other archive exhumations, the interest waned. By the time of *Doctor Who and the Silurians*, *Doctor Who* was the only 6pm BBC2 cult show not in the channel's Top 30, and Ms Ball's shrieking entourage was growing week by week. Ludicrous scheduling decisions meant that in the middle of the slow and complex Silurian serial, *Doctor Who* went off the air for Christmas; an unthinkable scenario in the 1960s or 1970s. The smell of fear hit BBC2 scheduling supremos. Clearly Jon Pertwee didn't sell. They wanted Tom Baker. And the Daleks. And since *Genesis of the Daleks* had been voted the best story ever ever ever *ever* in the history of everness by readers of this very magazine – it made sense to terrified BBC2 schedulers to ignore the very mistakes made in 1992 and jump forward five years. Viewers were suddenly plunged into an adventure which offered precious few Daleks and a whole new set of characters. The audience evaporated, and the great planned repeat run of all colour *Doctor Who* was swiftly terminated within a few weeks by schedulers petrified of gambling for success through commitment.

And *Doctor Who*'s curse? The very thing that helped make it a success originally, the 'loyalty programming' notion of a serial. But this means a modern scheduler must commit to *x* weeks of episodes at a time, and is unable to yank it at a moment's notice for sports fixtures, theme weeks or poor performance. Lucky *Blake's 7* and *Star Trek* which, with their generally self-contained narratives, allow them to vanish for several weeks at a programme planner's whim. Plus, in the 1960s, viewing figures could take weeks to collate from paperwork. Here in the 21st century, technology assembles digital demographic data overnight.

These ratings make further repeats of *Doctor Who* on terrestrial television very unlikely. The committed audience can buy episodes on VHS and DVD; and UK Gold has run the series for well over a decade. The growth of satellite removed the archive element from Channel 4, once home to festivals like *TV Heaven*. Even the Anderson repeats on BBC2 fizzled out, failing to impress ratings-conscious executives in the 1990s.

To emphasise how *Doctor Who* had become a dinosaur in its own lifetime – and indeed how well it did to survive for so long – let us briefly consider the fortunes of the classic BBC Sunday afternoon serial. In the early 1960s this was groundbreaking stuff, with violent acts in the 1962 version of *Oliver Twist* redefining what could and couldn't be shown in family drama. Concurrent with *Doctor Who*'s first full year, in 1964 BBC Television scheduled a Sunday serial for 49 weeks, with 25-minute instalments of *Martin Chuzzlewit*, *Rupert of Hentzau*, *Silas Marner*, *Smuggler's Bay* (directed by Christopher Barry), *The Children of the New Forest* (adapted by Anthony Coburn) and *The Count of Monte Cristo* (adapted by Anthony Steven). The format of the serials shifted to 45 minutes per show in early 1972, around the time that repeats of period fare like *The Onedin Line* crept into the slot. By 1973, there were 42 weeks of classic serial to watch – although 15 of these shows were summer repeats (*Wives and Daughters*, *The Witch's Daughter*, *The Runaway Summer*) and only 27 were new (*Woodstock*, *A Little Princess*, *The New Road*, *Pollyanna*, *Hawkeye the Pathfinder*). The maximum length was now six episodes, as opposed to the 13 weeks of *Martin Chuzzlewit*. In 1979 Graham Williams observed that while *Doctor Who* used to have the same audience as the classic serial, "I think that's gone now, because they keep swapping the times around. They've destroyed that loyalty which my generation grew up with." Things were patchy by 1983, by which time the new serials were produced by Barry Letts and script edited by Terrance Dicks. That year, the dynamic duo delivered 21 new half-hour shows, adapting *Dombey and Son* and *Jane Eyre*; mixed in with these were sporadic repeats of *Hawksmoor*, *Great Expectations* and even a BBC Schools version of *The Government Inspector*. *The Franchise Affair* in Autumn 1987 was the final production from the Classics team – now headed by Terrance Dicks – and the slot thereafter passed to Children's Drama. When *Doctor Who* drew to a close in 1989 the sole Sunday afternoon classic on offer was the six half-hours of the BBC's ambitious *The Chronicles of Narnia* adaptations from the work of CS Lewis. In 2002, the only equivalent was an adaptation of *Bootleg*, a three-part serial in the Christmas run-up, which was not even made in England.


**Doctor Who and the Silurians**


**Genesis of the Daleks**

**Clearly Jon Pertwee didn't sell – audiences wanted Tom Baker!**

In the days when there was only one TV set per household and little disposable income or other distractions for youngsters, *Doctor Who* was a potent force as it satisfied all the family needs – often simply keeping the kids quiet for half an hour. It was a time for everyone to be together, the youngsters nervously peering from between fingers at the monsters, the older children gripped by an intriguing plot, and the adults maybe enjoying a witticism or satirical comment ... assuming that they were not too busy ogling the legs of Louise Jameson or Frazer Hines.

As the 1980s dawned and TV sets spread throughout the house, television could diversify. As the 1985 work *Uninvited Guests* notes, "Very few people ... decided how many hours of television they would watch in advance, or went through the *Radio Times* or *TV Times* ringing the programmes they intended to view. For many, television has become as much a feature of their houses as the electricity supply." A TV series was no longer a special meal – it was convenience food.

Thankfully, many who grew up loving *Doctor Who* as children now control the talent, purse-strings and schedules of the television companies. Science-fiction, as we've seen, is a tricky genre to make into a mass appeal item ... and these days sceptical viewers demand it to be done convincingly, which tends to involve massive investment. Yet the feeling that such a family show is still needed is engrained into the industry psyche. In *The Observer* on Sunday 16 March 2003, Head of BBC Drama Jane Tranter said that her ideal Saturday night BBC1 line-up would feature "a modern version of *Dr Who* starring someone like Judi Dench" as a lead-in to the worlds of light entertainment, *Casualty* and movies. And – hey presto! – less than a year later the scripts were being written – *sans* Dench.

So, *Doctor Who* may be an old property – but the diverse format can be renovated. What have we learned over these articles? Firstly, it takes a broadcaster with the faith and commitment to a show – as Sydney Newman had in 1963 – to schedule it successfully. Secondly, the opposition has to be right; no good placing it against established hits – seek out a proven show that only pulls in a certain share of the viewers. Then hit the population with some rare family entertainment. Thirdly, if you're going to do science-fiction, do it with good effects, with a sense of adventure and don't make it so wrapped up in technical mumbo-jumbo that only those with a science degree can follow it. Fourthly, ensure it has an identity – a slot which becomes part of the rhythm of the viewer's week, an oasis in the television schedule where they are assured of escapist adventures in space and time ... Fifthly, give it a decent run to find its new audience, rather than an inconsequential and sporadic appearance or pulling it when mediocre first night ratings trigger an attack of cold feet. Sixthly, make it scheduler-friendly, in nice largely self-contained hour-long (oh all right, 45 minutes with one eye on US sales) bites. No long rambly epics.

Hang on – that's just what we *have* got! Wonderful!

With ideas and techniques new to television, with a passionate production team, with the right promotion, with sensible placing, with ingredients to attract the imagination of the whole family rather than just SF fans ... *Doctor Who* can repeat all the winning tricks of its past and once again be scheduled for success. DWM

ALAN BARNES UNCOVERS EVERYTHING YOU NEVER KNEW ABOUT YOUR FAVOURITE DOCTOR WHO ADVENTURES IN

# THE FACT OF FICTION

# GHOST LIGHT

## "Scratch the Victorian veneer and something nasty'll come crawling out!"

It's not the whos, or whats, or hows, not really – the business of the glowing snuffbox excepted, which I still don't get after umpteen viewings (Light is asleep until the end of Part Two, that's the whole point. So if the light Redvers sees isn't Light, what sort of light is it? Fairy light?). Oh, and then there's the scene in the spaceship early in Part Two, with all the pulling in and out of flourescent rods – the only time *Ghost Light*'s veneer falls away, and it begins to look like by-the-numbers *Doctor Who*. And I suppose the manner of Light's demise is a little disappointing – the irony of ironies shouldn't be that Light is himself evolving; what with all that's gone before, the Doctor needs to strike the killing blow by pointing out that Light is now extinct.

No, the whos and whats and hows are there – always have been, ever since *Ghost Light* was first transmitted on three Wednesday nights in October 1989. It's not like the next story in line, *The Curse of Fenric*, in that some of the material cut out to fit its timeslot was bread-and-butter exposition, and pretty much essential. The largely superfluous deleted and extended scenes on *Ghost Light*'s recent DVD release give the lie to that assumption. *Ghost Light* was always meant to be like this.

So why's it baffling? Why's it 'difficult' – more so, even, than *Warriors' Gate* (1981), or *Kinda* (1982)? *Why?*

Well, there's your answer – it's the whys we're never given; the whys we have to supply ourselves. Why the Doctor has elected to traumatise his friend, by bringing her, unknowingly, to Gabriel Chase; why Josiah wants Redvers to kill Queen Victoria, and why he thinks that doing so will make him head of the Empire; why Control is named 'Control', and why she/he/it controls Josiah's husks; why Mrs Pritchard has been delivering each morning's *Times* to Control, and why Josiah would possibly allow it (I mean, he wouldn't, would he? The last thing he'd want would be to stimulate Control. Which means that either Control is controlling Mrs Pritchard, or Mrs Pritchard must be doing it for herself ...)

And so on. We could easily continue. But let's not. We could easily start bandying around terms like 'post-modern' and 'self-reflexive' and 'non-diegetic lighting effects'. But then we'd be in the realm of exposition by confusion – which might mirror the manner of the telling of the tale, but it'd cast no light (or Light) on the matter. *Ghost Light* is both the best and worst choice for a *Fact of Fiction*, the object of which is to analyse a *Doctor Who* story principally from a narrative, not production, perspective: on the one hand, it's a rich confection of Victorian archetypes and references (we shan't be going easy on the sources); but on the other, to strip away its carefully-leavened layers of mystique is to miss the point by miles. It's meant to be argued over. It's contrived to be cryptic, in parts. And it was made for home video, it must have been. (No wonder no-one was watching.) The first *Doctor Who* story not designed first and foremost for TV transmission, it pre-empts the best of 1990s *Doctor Who* – the complexity of the better novels, the sophistication of the better audio plays.

You'll see what I mean in the main text. But if you think you're big and clever, and you reckon you know it inside and out, it's worth admiring on another level. Turn the sound off. Stop listening to the words. It's not just that *Ghost Light* is so beautifully designed, that its *mise-en-scene* is so lush – it's the most perfect example of a multi-camera, all-studio drama you'll ever see. Nothing is restricted, nothing is constrained, nothing is lost. The sets have as many layers as the story. There's a working lift and everything! If you had storyboarded the thing for single-camera work on location, in a real-life rambling mansion, the shots would have looked much the same. That's a phenomenal achievement, given that the studio drama is such an unloved form, and very nearly extinct. That alone makes *Ghost Light* a very rare beast, rare as a Crowned Saxe-Coburg ...

The Doctor brings Ace to a Victorian house – but what is her 'initiative test'?

## KEY

- TITLE
- TECHNICAL
- SOURCES
- SHOOTING
- EDITING
- CONNECTIONS
- SCRIPT
- SPECIAL EFFECTS
- MONSTERS
- CAST & CREW
- TARGET BOOKS
- OOOPS!
- SPECULATION

## PART ONE (tx 4 October 1989)

Although sometimes used to refer to will o' the wisps and other Fortean phenomena, 'ghost light' is properly an archaic theatrical term, describing a lamp on a pole left at centre stage overnight. Tradition has it that this was to ensure that a phantom could not take up residence in the auditorium – but the real reason was altogether more practical: to ensure that the last person to leave the stage could not fall into the orchestra pit on their way out!

Two working titles were used at various stages of pre-production: first *The Bestiary*, then *Life-Cycle*.

**Dusk falls over a large Victorian house.**

Recorded on 21 June 1989, during the location shoot for *Survival*, various shots of Stanton Court, at 11 Greenhill, Weymouth, establish the house throughout. No other OB footage features. A domed observatory was electronically added in post-production.

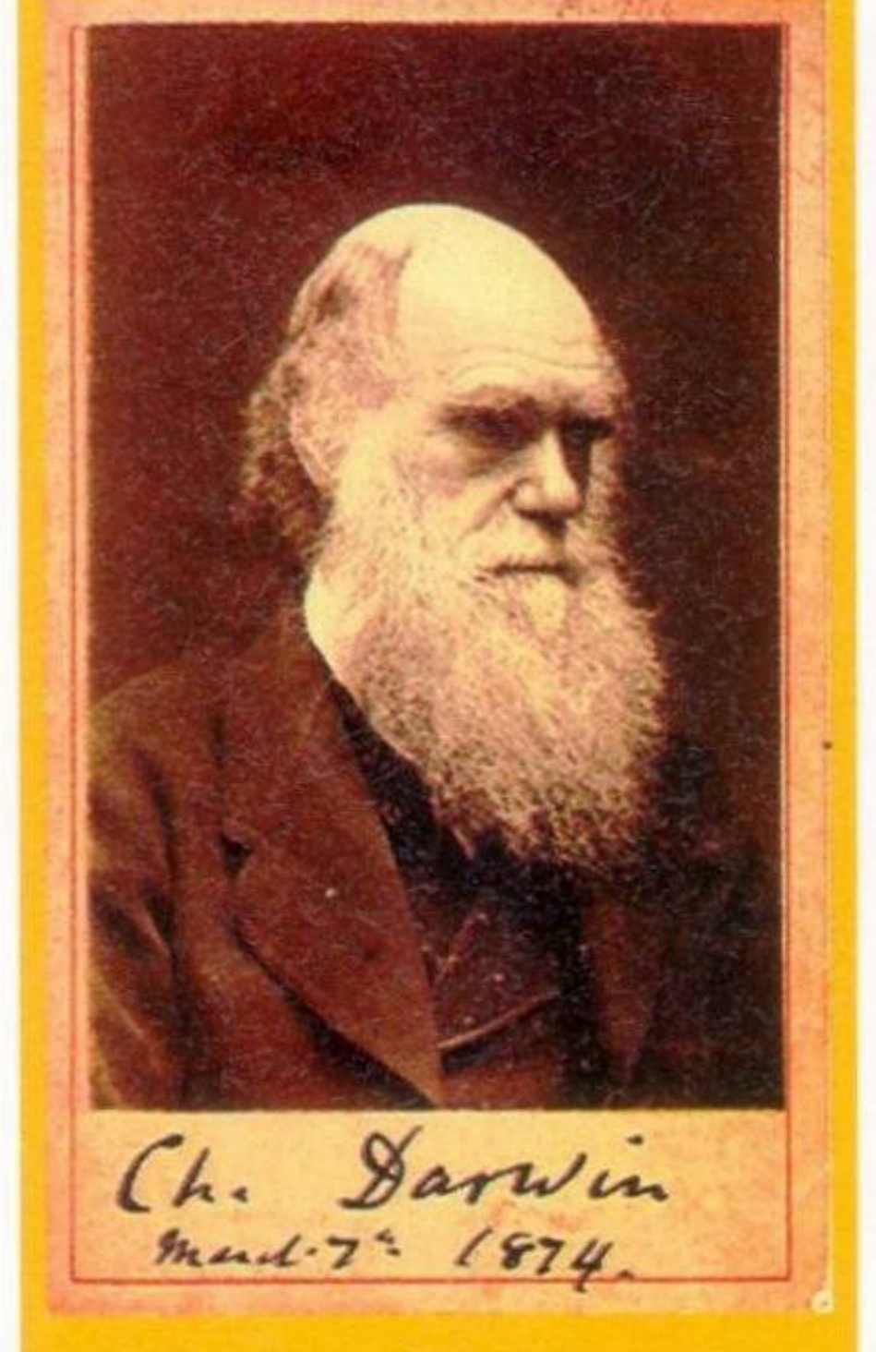
**In a darkened vault, a stern, black-clad housekeeper** (Sylvia Syms) **and a maidservant deliver dinner and a copy of *The Times* to a something trapped behind a shuttered door. It is ten to six. Day housekeeper Mrs Grose** (Brenda Kempner) **answers the doorbell to Oxford clergyman the Reverend Ernest Matthews** (John Nettleton)**, who has arrived earlier than expected at the house – Gabriel Chase.**

The name given to the house is rather beautiful, and highly suggestive. 'Gabriel' is an archangel appearing in both the Old and New Testaments; a messenger from God (according to some traditions, an angel of death), he figures as head of the guards of Paradise in Milton's *Paradise Lost*. (Light, the alien presence held within the house, will be explicitly compared to an angel in Part Three.) Meanwhile, a 'chase', in this sense, refers to a privately-owned forest or game preserve. Hence 'Gabriel Chase' – an angel's wildlife park.

**The TARDIS materialises amid the clutter of the upper observatory, where the Doctor** (Sylvester McCoy) **and Ace** (Sophie Aldred) **discover children's toys and chemistry equipment. The Doctor has brought Ace to the house as part of an "initiative test".**

*Ghost Light* evolved from *Lungbarrow*, a story which *Doctor Who* fan-turned-writer Marc Platt – who had been submitting story ideas to the series production office since 1975 – had developed in association with series script editor Andrew Cartmel over some nine months from late 1987. Like *Ghost Light*, *Lungbarrow* opened with the TARDIS materialising inside the cluttered attic of an old dark house from which one of its crew had fled many years before. Lungbarrow itself was to have been the Doctor's ancestral home on Gallifrey: a semi-sentient environment presided over by a gaunt and sinister female housekeeper (Satthralope), where events would build to a decisive dinner service. Ultimately, series producer John Nathan-Turner would veto the radical, perhaps iconoclastic *Lungbarrow* from entering the studio – whereupon Platt came up with an alternative idea, one which drew upon elements of his abandoned scripts, again a three-parter bound to the darkened confines of an isolated house. But whereas *Lungbarrow* was centred around the Doctor returning to his own 'worst place in the universe', *Ghost Light* would dump companion Ace into her personal hell ...

'"Ghost Light" is an archaic theatrical term...'



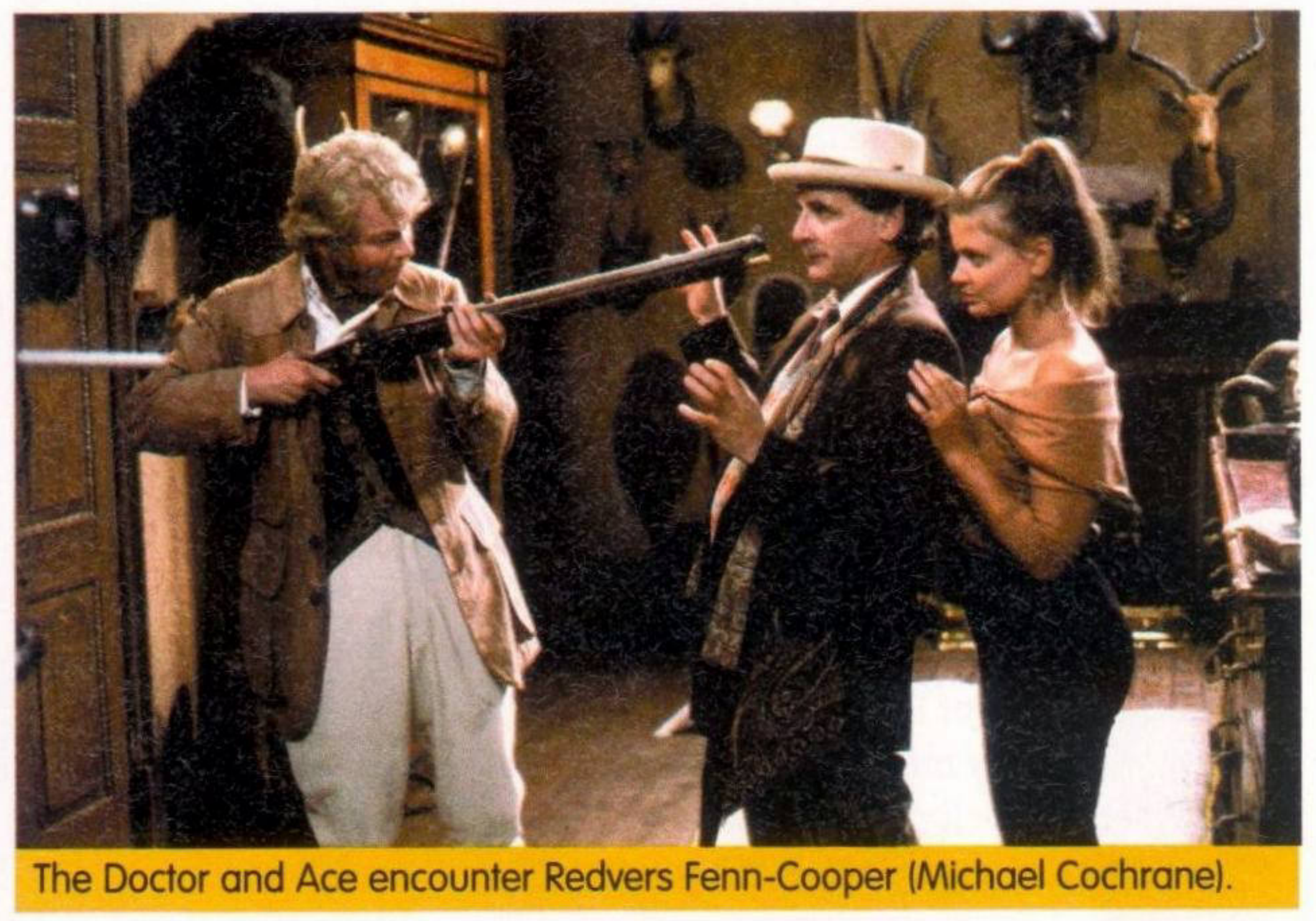
Darwin's theories of evolution were seen as blasphemous by many – including Rev Matthews!

Platt would eventually rework and expand his *Lungbarrow* scripts for Virgin Publishing's line of *New Adventures* paperbacks (published March 1997).

**While Mrs Grose and her day staff rush to leave the house, fearing to remain behind after dark, Ace asks the Doctor if the house is haunted – saying she has visited a haunted house once before.**

Ace mentions this experience to Kathleen Dudman in *The Curse of Fenric*, originally scheduled to precede *Ghost Light*'s transmission in the 1989 season. When the stories' broadcast order was shuffled, the effect of this intended foreshadowing was lost.

The earlier part of this sequence, in which Ace unearths a taxidermist's kit, then tries out an internal telephone only to be answered by the befuddled Matthews – all of which is being observed through a microscope viewer by the shadowy figure of Josiah Samuel Smith – was cut for timing reasons.



The Doctor and Ace encounter Redvers Fenn-Cooper (Michael Cochrane).

**At the stroke of six, night maids emerge from behind wall panels downstairs. Roaming the house, and unaware that they are being observed from behind the glassy eyes of the various stuffed creatures decorating its corridors, the Doctor and Ace find a discarded snuffbox engraved 'RFC'. No sooner than the Doctor has observed that the box is radioactive, the pair are confronted by a big game hunter wielding a zulu spear** (Michael Cochrane)**. He tells them he is searching for the explorer Redvers Fenn-Cooper, whom he believes to have been imprisoned by the master of the house – one Josiah Samuel Smith. Meanwhile, the Rev Matthews is greeted by Smith's ward, Gwendoline** (Katharine Schlesinger)**.**

Gwendoline was originally 'Maud', after the heroine of [Joseph] Sheridan Le Fanu's Gothic chiller *Uncle Silas* (1864) – in which an orphaned young heiress is sent to live as the ward of her eccentric uncle at a decaying mansion, and is terrorised by a creepy governess, Madame Le Rougiere. The character's name was changed, presumably to avoid being seen as a send-up of the BBC's 1987 adaptation, transmitted under the title *The Dark Angel* and featuring Peter O'Toole as the decrepit Silas and Jane Lapotaire as the sadistic Madame.

Katharine Schlesinger was cast after director Alan Wareing recalled her performance as the ingenue Catherine Morland in the BBC's 1986 adaptation of Jane Austen's *Northanger Abbey* (written 1798, published 1818) – another novel in the Gothic tradition.

**The deranged hunter – who has also been exposed to radiation – leads the Doctor and Ace to a trophy room, where he confronts them at rifle-point. Agitated, he relates a muddled tale of how Redvers Fenn-Cooper encountered a terrible light that burned into his mind; and it becomes clear that he and Redvers are one and the same.**

Although Redvers was inspired by H Rider Haggard's explorer-hero Allan Quatermain, his claim to have encountered "giant lizards like living dinosaurs" – talk of which caused "young Conan Doyle" such hilarity – likens him to Lord John Roxton, one of the expedition which uncovers *The Lost World* of Doyle's famous novel (1912). It rather undercuts the remainder of the narrative to suggest that creatures thought to have gone extinct might survive somewhere in darkest Africa – and, to follow the logic, since Missing Link-style ape-men feature heavily in *The Lost World*, soon-to-be-introduced Neanderthal survivor Nimrod is perhaps not such a unique specimen, after all ...

Redvers' mention of light "burning bright in the heart of the Interior" anachronistically quotes Joseph Conrad's *Heart of Darkness* (1902). The Doctor's mention of a "Chinese fowling piece" accurately quotes Robert Holmes' *The Talons of Weng-Chiang* (1977).

Michael Cochrane, previously Lord Cranleigh in *Black Orchid* (1982), was an altogether more conventional choice to play Redvers than one of Wareing's original suggestions: comedian Harry Enfield, in 1989 known principally for two comic characters on Channel 4 sketch show *Saturday Live* – kebab nabob Stavros and the ubiquitous plasterer-lout known as 'Loadsamoney'.

**Disarmed, Redvers is escorted away when the sinister housekeeper and her staff intervene. Nimrod** (Carl Forgione)**, an educated Neanderthal in butler's uniform, apologises to the Doctor and Ace and asks them to meet Mr Smith in the drawing-room ...**

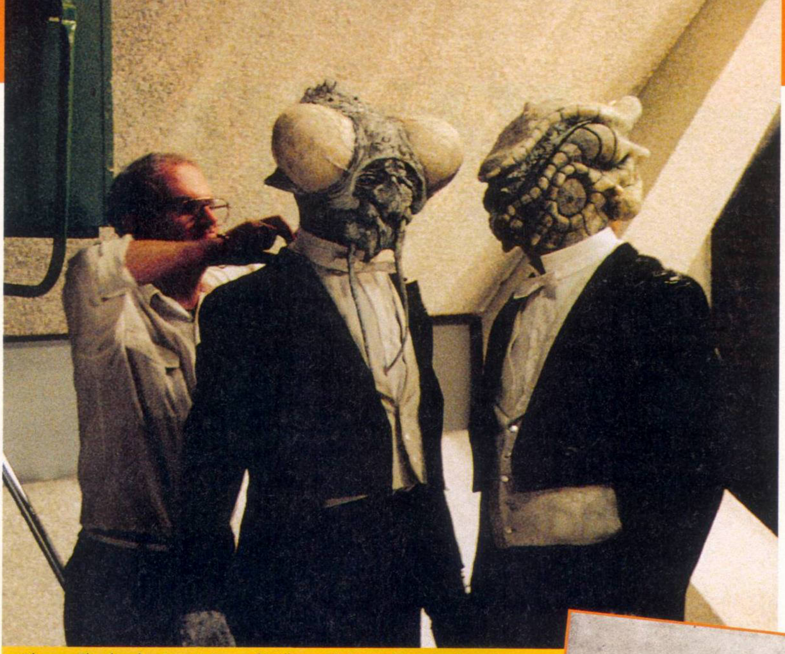
Like Gabriel, Nimrod is another Old Testament name referenced in *Paradise Lost* – traditionally a "mighty hunter before the Lord". The late Carl Forgione, previously Land in *Planet of the Spiders* (1974), wears a false forehead, padded cheeks and a putty nose throughout.

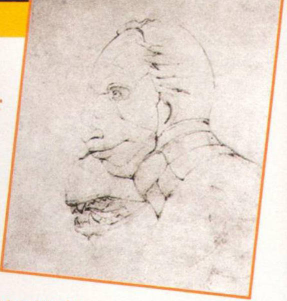
**... where they encounter the Rev Matthews and Gwendoline, who soon leads Ace away in search of more suitable clothing. When the light-sensitive Josiah** (Ian Hogg) **introduces himself, Matthews demands he account for his propounding heretical evolutionary theories akin to Charles Darwin's.**

Josiah is well ahead of his time in his hypothesis that moths are changing colour in an attempt to survive the smog of industry: following studies carried out in the early 1950s by HBD Kettlewell, the case of London's peppered moth [above] has become renowned as a textbook example of Darwinian natural selection at work. (In a nutshell, dark grey moths have become more prominent in urban areas, whereas the light grey variety remain dominant in the countryside; the reason being that dark grey moths are better camouflaged against predatory birds in the city, where sooty pollutants have killed lichens and thus turned tree barks dark. This process is known as industrial melanism.)

**Redvers' screams bring all parties running to an upstairs room, where the straitjacketed explorer cowers from a blinding light emanating from his snuffbox. Back in the drawing-room, Nimrod assures the Doctor that the insane Redvers is being properly cared for – then leaves for the basement, where he operates a series of curtains, exposing a large, high-tech area dominated by a glowing panel. He is then knocked unconscious by an unseen assailant ...**

Ace finds that the cupboards of Gabriel Chase contain several nasty surprises ...





Above: The husks. Inset: One of William Blake's 'visionary heads'.

The Doctor meets one of Josiah's moths ...

## SEE ALSO...

**HOME ENTERTAINMENT**

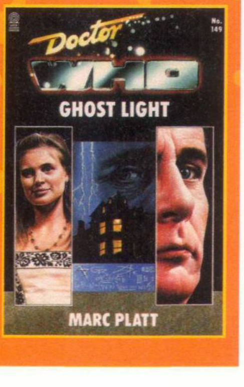
*Doctor Who: Ghost Light*
BBC Video, VHS, 1994, catalogue no BBCV 5344.
*Doctor Who: Ghost Light*
BBC Worldwide, DVD, 2004, catalogue no BBCDVD 1352.

**BOOKS**

*Doctor Who: Ghost Light*, by Marc Platt, Target Books, 1990.
*Doctor Who The Scripts: Ghost Light* by Marc Platt, Titan Books, 1993.

**AUDIO**

*Doctor Who: Ghost Light Original Television Soundtrack*, Music by Mark Ayres, Silva Screen, CD, 1993, cat no. FILMCD 133.



**Josiah and the Reverend continue their argument over dinner, which is interrupted when Josiah receives a telephone call informing him: "I escape." Meanwhile, Ace has learned the name of the house: they are in her home town of Perivale in 1883, a century before she first came to the derelict, perhaps haunted, Chase at the age of 13, running away from home after her friend Manisha's flat was firebombed by racists. The Doctor suggests that the presence she felt in the house was alien ...**

The arson attack on Ace's Asian friend Manisha is dramatised in Ben Aaronovitch's Target Books novelisation of his own *Remembrance of the Daleks* scripts (1990).

**Downstairs, the housekeeper uses chloroform to subdue Matthews while Gwendoline plays a parlour tune on the piano.**

Gwendoline's song, 'That's the Way to the Zoo', was composed circa 1881 by JF Mitchell. Although Schlesinger's own voice was pre-recorded, her piano-playing was mimed against one Alasdair Nicholson's accompaniment.

**Enraged by the Doctor's actions in bringing her back to the house, Ace dashes away – into the elevator leading to the basement area. As Josiah offers the Doctor £5,000 to rid him of an enemy, Ace enters the chamber below, where the creature behind the shuttered door urges two tuxedo-clad monstrosities to attack her ...**

The 'husks' in the cellar were arrived at at the request of John Nathan-Turner, who insisted upon the inclusion of a traditional 'monster'. At one point, three sloughed bodies – Josiah in insectoid, reptilian and fish-like stages of his evolution – were to have featured. When their number was reduced to two, make-up designer Joan Stribling suggested reusing the heads of frog and fish footmen she'd created for the BBC's Barry Letts-produced serialisation of *Alice in Wonderland* three years earlier.

Responsibility for the heads was ultimately delegated to Visual Effects, where design assistants Mike Tucker and Paul McGuinness created, respectively, insect-like and reptilian heads, both cast in latex. The latter, supposedly more advanced, was constructed around a cast of Josiah actor Ian Hogg's face, although the effect is lost on screen. By accident or design, it bears a passing similarity to one of poet/painter William Blake's sketches of 'visionary heads' – a series which culminated in the painting *The Ghost of a Flea* (c 1819), the monstrous central figure of which Platt had initially envisaged as the form of Control. But that was not the limit of Blake's influence on *Ghost Light* ...

## PART TWO (tx 11 October 1989)

**The Doctor watches as Gwendoline opens a chest of drawers in the drawing-room, revealing the lowermost to contain, not butterfly and insect specimens, but a uniformed policeman** (Frank Windsor)**. She tells him that this item has come from Java – where Matthews will be going, and where Josiah sent her father after he saw something in the cellar.**

Gwendoline's use of 'going to Java' as a synonym for death is extremely apposite – for the area around Java became the most lethal place in the world following the eruption of the Krakatoa volcano on 27 August 1883 (Platt's 1990 Target Books novelisation places the events at Gabriel Chase in September). Located in the Sunda Strait between Java and Sumatra, Krakatoa blew its top with the force of five Hiroshimas, causing a tsunami over 100 feet high to descend upon the southwest coast of Java, destroying the towns of Anjer, Ketimbang, Telok Betong, Merak and Tyringin. The explosion, which could be heard almost 3,000 miles away, affected the London sunset for the next three years.

**Coming round, Nimrod wards away the monstrous forms with a lamp. The voice controlling the creatures orders one of them to open the door it is shut behind. Above, at Josiah's behest, armed maids prevent the Doctor from taking the lift to the cellar in search of Ace. Meaning to disable the light-sensitive monsters, Ace threatens to smash the glowing panel with a cane, much to Nimrod's horror. As Ace and Nimrod struggle, the panel is accidentally penetrated, releasing a jet of vapour ...**

**Up above, a glowing stained-glass window alerts Josiah to goings-on in the cellar. The Doctor seizes his opportunity to force Josiah into the lift at the weapon-like point of his radiation detector.**

The Doctor makes one of several references to Lewis Carroll's *Alice* stories here, when he tells Josiah "We're going down the rabbit hole." In Part One, Gwendoline mistakenly calls Ace 'Alice' (Platt even titles the seventh chapter of his novelisation *Ace's Adventures Underground*, after the first publication of the first Alice story).

## LEXICON

**A few of the less common words and phrases found in the *Ghost Light* scripts:**

**ladylike** *n.* an alien impersonating a Victorian gentlewoman.

**mammoths** *n* pl. tricky things.

**ratkin** *n.* a creature related to a rodent.

One of Gabriel Chase's maids is 'dismantled' by the inquisitive Light.

Ace takes a trip to 'cholestral city'! BBC cameras record breakfast time at Gabriel Chase.

Nimrod (Carl Forgione) tends to Redvers, who has been driven mad by 'light from the interior'.

**They arrive in the lower observatory to find that the vapour has frozen the monsters; transfixed, Nimrod kneels before the glowing light. The Doctor plugs the leak with a pot. Examining the frozen 'husk' forms, he asks Josiah if they're his cast-offs; then confirms to Ace that they are inside a stolen spaceship, and that the real owner won't be pleased when he wakes up. But Josiah has contrived to take a revolver from inside a secretaire, and orders the pair to help him stabilise the energy loss, lest most of Southern England go up in a firestorm. They do – then manage to direct a jet of vapour at Josiah. In the confusion, the husks return to life and begin to open the shuttered door. The Doctor, Ace, Josiah and Nimrod flee to the lift as, released at last, the creature behind the door pursues them. Calling itself Control, the creature** (Sharon Duce) **begs them to give it "freeness".**

At the time, Sharon Duce – whose partner, Dominic Guard, had been cast by Wareing as Bellboy in the previous year's *The Greatest Show in the Galaxy* – was best known for a regular role as a compulsive gambler's long-suffering other half in the BBC1 series *Big Deal*. Brenda Blethyn was among those also considered for the role.

**It is nearly dawn. Josiah – whose skin is flaking as he starts to 'change' – retires to the upper observatory, where he revels in watching the creationist Matthews revert to his ancestral form: a gibbering ape. Gwendoline joins them, readying the Reverend for his 'journey to Java'.**

The character of the Reverend Matthews, Dean of the fictional Mortarhouse College, Oxford, is clearly analagous to the celebrated clergyman Samuel Wilberforce (aka 'Soapy Sam': 1805-73) – in his time both Dean of Westminster and Bishop of Oxford. In 1860, Wilberforce was faced down by the biologist TH [Thomas Henry] Huxley (1825-95), an early advocate of Darwin's theory of natural

## WHERE ELSE HAVE I SEEN ...?

The guest cast's appearances in cult television and film: a highly select guide

### CARL FORGIONE Nimrod

**Doctor Who appearances** *Planet of the Spiders* (1974) as Land. **TV appearances include** *Blake's 7: Mission to Destiny* (1978) as Grovane; *Star Cops: This Case To Be Opened in a Million Years* (1987) as Tour Guide.

### JOHN HALLAM Light

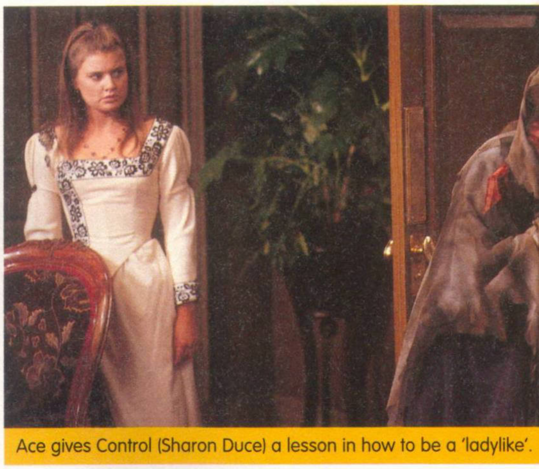
**TV appearances include** *Department S: The Man in the Elegant Room* (1969) as Doug Martin; *Randall and Hopkirk (Deceased): It's Supposed To Be Thicker Than Water* (1970) as Johnny Crackan; *Jason King: A Thin Band of Air* (1972) as John Hewlett; *Moonbase 3* (1973) as Peter Conway; *The Black Adder: The Black Death* (1983) as Sir Wilfred Death; *EastEnders* (1988-90) as Barnesy; *The Chronicles of Narnia: Prince Caspian* (1989) as Captain Drinian; *She-Wolf of London: The Bogman of Letchmoor Heath* (1990) as Fergus; *The Memoirs of Sherlock Holmes: The Red Circle* (1994) as Gorgiano. **Film appearances include** *The Wicker Man* (1973) as PC McTaggart; *The People That Time Forgot* (1977) as Chang-sha; *Flash Gordon* (1981) as Luro.

### JOHN NETTLETON Rev Ernest Matthews

**TV appearances include** *A For Andromeda* (1961) as Harries; *The Avengers: The See-Through Man* (1967) as Sir Andrew Ford/*The Rotters* (1969) as Palmer; *The Champions: Full Circle* (1969) as Booker; *Department S: The Man From X* (1969) as Carter; *Out of the Unknown: The Uninvited* (1971) as George Pattison; *The Adventures of Black Beauty* (1972-74) as Collins; *Tales of the Unexpected: The Boy Who Talked to Animals* (1981) as Hotel Manager; *Yes, Minister* (various episodes, 1980-82) as Sir Arnold Robinson.

### FRANK WINDSOR Inspector Mackenzie

**Doctor Who appearances** *The King's Demons* (1983) as Ranulf. **TV appearances include** *A For Andromeda* (1961) as Dennis Bridger; *Z Cars* (1962-65)/*Softly, Softly* (1966-1976)/*Jack the Ripper* (1973) as John Watt; *The Avengers: Whoever Shot Poor George Oblique Stroke XR40* (1968) as Tobin; *Randall & Hopkirk (Deceased): My Late Lamented Friend and Partner* (1969); *The Goodies: Scoutrageous* (1977) as Scoutfinder General; *Into the Labyrinth: Eye of the Sun* (1983)



Ace gives Control (Sharon Duce) a lesson in how to be a 'ladylike'.

selection, at a for-the-time blistering British Association debate at Oxford where Huxley famously declared he'd sooner be descended from an ape than a bishop.

If not for the entertainment value alone, why, exactly, has Josiah bothered to summon Matthews to Gabriel Chase? Samuel Wilberforce's biography gives us a possible clue: in 1840, Wilberforce had become chaplain to Albert Saxe-Coburg, the Prince Consort. Could it be that, as will be revealed regarding Redvers in Part Three, Josiah has intended to exploit another royal associate as part of his plot to assassinate Queen Victoria?

**Morning has broken. While the house slumbers, the Doctor rouses the sleeping policeman. Waking up in turn, Ace is served breakfast in bed by Mrs Grose – and is shocked to learn it is almost five o'clock in the afternoon.**

Ace's line about a blacksmith on the Perivale village green refers back to an apparently erroneous claim made by the Doctor in *Dragonfire* (1987).

Mrs Grose will soon leave Josiah's service for Bly, in Essex – where she will find herself heading for another haunted household, becoming a pivotal figure in Henry James' creepy novella *The Turn of the Screw* (1898). The link is underlined in Platt's novelisation, which has Mrs Grose flee Gabriel Chase after an encounter with the ragged, 'grey lady' form of Control. (As she prepares to leave, the Doctor, rather cruelly, tells her to give his regards to Peter Quint – that is, James' ghost: "The Doctor smiled: the staff were deserting the house. That was another turn of the screw in Josiah's coffin.")

Ace dresses for dinner with Mrs Pritchard (Sylvia Sims).

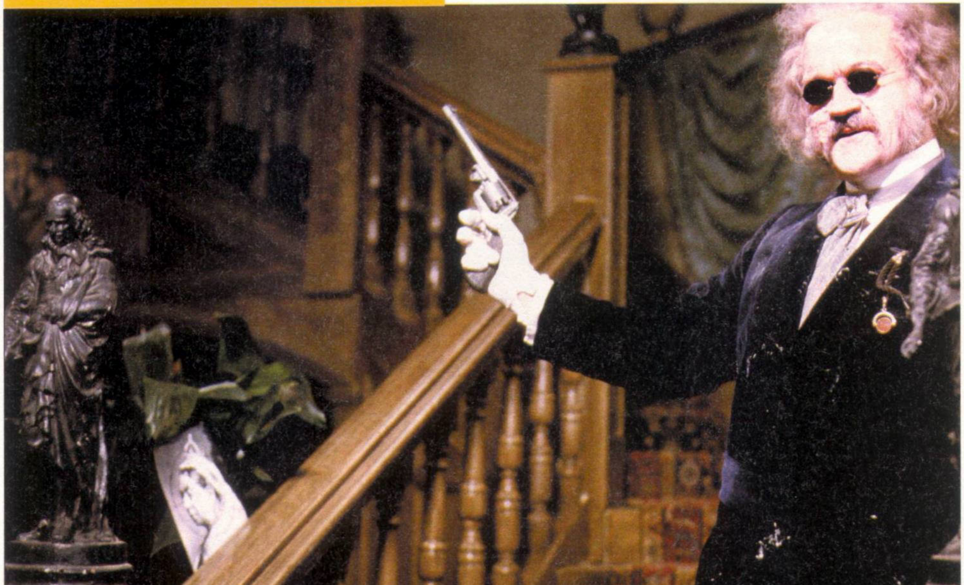
**While Control claws its way up the lift shaft, the Doctor and Ace interrogate the policeman, Inspector Mackenzie – who was despatched to the house two years earlier to investigate the disappearance of its owner, Sir George Pritchard.**

Inspector Mackenzie is a distant ancestor of a *Lungbarrow* character, Captain Redred – a Gallifreyan originally sent to investigate strange goings-on at the House of Lungbarrow, but who ends up trapped in stasis for 673 years before being freed to play his part in the ongoing drama.

Casting Frank Windsor as a policeman was a no-brainer – the actor having become a hugely familiar television face from his 14-year stint as copper John Watt in BBC crime drama *Z Cars*, and spin-offs, from 1962 onwards.

Mackenzie's voracious appetite on his reawakening was elaborated upon at Sylvester McCoy's suggestion – who recalled some similar business performed by Donald Pleasance as Dr Seward in director John Badham's feature version of *Dracula* (1979), in which McCoy played the part of Walter.

**Nimrod recounts to the Doctor his memories of his first encounter with 'the Burning One' – the same entity that drove Redvers mad, and which Josiah and Control are both so fearful of. Below, in the cellar, Control and the husks open the glowing panel. In the upper observatory, Ace and Mackenzie find a husk form of Josiah discarded from the night before – plus Mrs Pritchard and Gwendoline, both catatonic. Mackenzie confirms that they are, in fact, the lady of the house and her daughter. Displayed in a cabinet labelled 'Homo Victorianus Ineptus' is the dead, monkey-like Matthews. Below, the Doctor observes the lift in operation – and brings the clock in the hall forward 15 minutes, so it strikes six. Above, Gwendoline and Mrs Pritchard come to life, joined by a reinvigorated Josiah. Ace is led downstairs, to where the Doctor is waiting. Control, with whom the Doctor has made a pact, emerges from the lift. Josiah panics as the Doctor calls into the darkened lift: "Light?" A blinding light floods the hallway ...**



Murder in mind: Josiah (Ian Hogg) plots to become head of the British Empire by assassinating Queen Victoria ...

## PART THREE (tx 18 October 1989)

Murder in mind ... Gwendoline (Katharine Schlesinger) searches for Ace so she can send her to Java!

**Josiah takes flight as a cloaked, humanoid figure emerges from the lift: Light (John Hallam).**

"It's an angel, stupid!" Platt originally envisaged Light as being realised in the style of William Blake's paintings of angels – a seraph with huge, flapping wings. When a winged representation was vetoed by John Nathan-Turner (who apparently feared a reprise of the underwhelming Kronos creature seen in *The Time Monster*, 1972), Platt reimagined Light as a very tall, barefooted clergyman wearing a black clerical cassock and cloak, the latter giving only the impression of wings. Costume designer Ken Trew was inspired by the stained-glass window being planned for the Chase's stairwell to come up with an alternative image styled after pre-Raphaelite designs, with the beetles scurrying about the scene suggesting an all-enfolding, carapace-like cloak – echoed in one of Platt's more ambiguous stage directions as Light "folds his cloak like wings". Between the first and second studio sessions, metal feathers, after the 19th century painter Dante Gabriel Rossetti's angels, were appended to cover a divide between the wristlet and sleeve of the costume.

**The Doctor says that Light's mission is to survey life; but while it slept, the Survey – Josiah – got out of Control. Light is surprised to learn that he is on Earth, a planet he catalogued many years before.**

Control and Josiah incarnate Innocence and Experience respectively, in the manner of Blake's poetical *Songs of Innocence* (1789) and *Songs of Experience* (1794). Since *Ghost Light*'s oblique storytelling continues to befuddle viewers 15 years after transmission, it's worth expositing the story's central conceit: Light tours the universe, cataloguing life. When his spaceship arrives at a new planet, his survey agent disembarks, programmed to evolve into the highest life-form in the environment. The 'control' creature remains behind, its shape unchanging to enable it to be compared to the evolved survey agent (it is named 'Control' in the manner of a control experiment – not in the sense that it actually supervises anything, as the Doctor, rather confusingly, suggests here). Sometime after first visiting Earth, and collecting Nimrod as an example of Stone Age life, the Survey agent returns, seeking to become the highest life-form it has (presumably) so far encountered – the head of the British Empire – and suppressing Control. While Light sleeps, the Survey has adopted the form of Josiah, and has spent at least two years beneath Gabriel Chase, evolving and plotting its ultimate transformation via regicide.

These photos of Sylvia Sims and Katharine Schlesinger were taken for Gwendoline's locket.

John Hallam as the angelic Light: writer Marc Platt had originally envisaged him with huge wings.

**In the upper observatory, Josiah determines to continue with a plan concerning the British Empire – and instructs Gwendoline to send Ace to Java. As energy from Light's ship reinvigorates Josiah's collections of butterflies and insects, a traumatised Ace is assailed by her memories of what happened when she first entered the house 100 years hence – and is then confronted by Gwendoline. Wandering the corridors, Control has encountered Redvers, who has promised to help her satisfy her evolutionary pretensions and become the finest 'ladylike' in the Empire. But she bolts when the Doctor arrives, fearing that he may take away her newfound 'freeness'. Redvers asks the Doctor to help him in his latest expedition, as sponsored by Josiah: a hunt for "the Crowned Saxe-Coburg" – Queen Victoria. And the esteemed Redvers has an invitation to Buckingham Palace ...**

In fact, the portrait of Queen Victoria carried by Redvers would not be taken by photographer Alexander Bassano until 1887, to commemorate the monarch's Golden Jubilee.

BASSANO
VICTORIA QUEEN OF GREAT BRITAIN
EMPRESS OF INDIA
1837—JUBILEE—1887.

**Control helps Ace evade the murderous Gwendoline. Meanwhile, Nimrod stumbles upon Light in the process of dismantling one of the maidservants to "see how it works". Nimrod – who was taken by Light on his first visit to this planet – listens as Light bemoans the fact that life on Earth is constantly evolving, meaning that his original catalogue is outdated.**

Light's hopeless task was inspired (if that's the word) by Platt's day job, cataloguing BBC Radio's constant output at Broadcasting House – a catalogue that could never be made complete and free of gaps.

**When Mackenzie arrives on the scene, Light rounds on him ...**

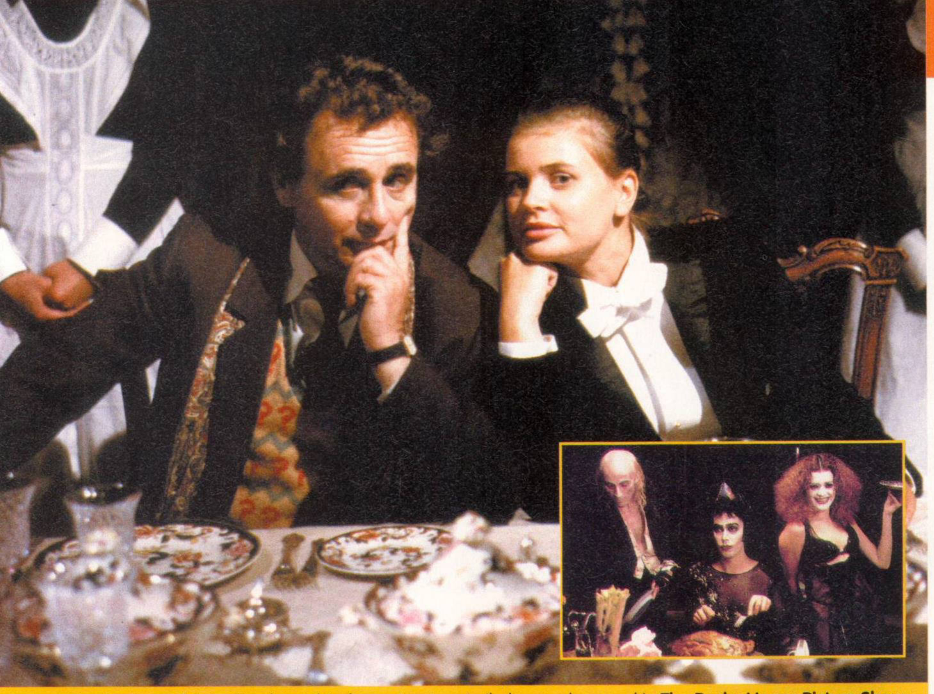
The manner of Mackenzie's entrance, and his flustered "This place is like a madhouse!", would make more sense if an earlier scene, in which Mrs Pritchard sends a machete-wielding maid to dispose of the Inspector, had not been cut.

**Ace is teaching Control 'ladylike' manners in the guest bedroom when Gwendoline catches up with them.**

Ace's efforts at educating Control – "The rain in Spain/falls mainly down the drain!" – mimic Professor Henry Higgins' elocutionary instruction to upwardly mobile flower-girl Eliza Doolittle in George Bernard Shaw's *Pygmalion* (1913), the source for the musical *My Fair Lady* (1957). Ace has evolved somewhat herself: in Part One, the Doctor had reprimanded her with the line, "Be quiet, Eliza, I'm making some small talk."

Note that Control's clothes have changed from scene to scene, becoming ever more 'ladylike'. Is her costume evolving as well?

**The Doctor breaks up the subsequent fight by showing Gwendoline a locket containing pictures of herself and her mother side by side,**


The Doctor and Ace attend Josiah's dinner. Inset: a similarly macabre meal in **The Rocky Horror Picture Show**.

**diagnosing her to be severely traumatised and under Josiah's hypnotic control. Leaving Gwendoline behind, he and Redvers escort Ace and Control down to the dining-room – where Josiah awaits them, a large soup tureen set at the table before him.**

"Who was it said Earthmen never invite their ancestors round to dinner?" muses the Doctor. Late 1970s *Doctor Who* writer/script editor Douglas Adams, actually, in 'Fit the First' of his cult radio show-turned-bestselling-novel *The Hitchhiker's Guide to the Galaxy* (1979).

**The Doctor shows Mrs Pritchard the locket, sending her after her daughter ... but as they are reunited, Light appears and turns them to stone, the penalty for their human evolution.**

According to Platt's novelisation, Light has returned from a round-the-world flight, as far as the Pacific Ocean.

Schlesinger and Sylvia Syms wore white-only versions to their costumes for the (later electronically-effected) shot of the Pritchards turned to stone. This was, to date, the last *Doctor Who* scene to be recorded at BBC Television Centre, just before ten o'clock on the evening of Thursday 3 August 1989. At this point, regular cast and crew fully expected to be reunited for the recording of Season Twenty-Seven the following summer ...

**Redvers scuppers Josiah's plan to assassinate the Queen and take over the British Empire when he extends his Palace invitation to Control instead. Taunting Josiah, Control burns the invitation – reviving Ace's memories: in 1983, spooked by the atmosphere in the derelict house, Ace burned down the Chase. Light appears, saying he had thought to solve the problem of the ever-changing Earth by reducing it to primordial soup, as he did to Mackenzie – whose constituent molecules are in the soup tureen ...**

'The Doctor makes a number of references to Lewis Carroll's Alice stories.'

Inspector Mackenzie (Frank Windsor) is in for a soup-er time at Gabriel Chase ...

It's hard to avoid comparing this dinner-table scene to a similarly pivotal sequence in *The Rocky Horror Picture Show* (1975, adapted from Richard O'Brien's stage musical), in which a motley assortment of house guests discover that their alien host has served them up another of their number (bad boy biker Eddie – played, not inappropriately, by Meat Loaf). Perhaps more pertinently, *Rocky Horror* is also set in a sprawling, storm-lashed period house, and here, too, it is revealed that a trio of human-looking alien visitors are engaged in a power struggle: Josiah, Light and Control may easily be paralleled with transvestite scientist Frank N Furter (Tim Curry), butler Riff-Raff (O'Brien) and maid Magenta (Patricia Quinn). Ultimately, Riff-Raff and Magenta turn on Furter, ending his experiments and setting off in the house-cum-spaceship. That's not to mention, of course, that Furter has hidden cameras around the house, which contains an open-fronted elevator and an observatory; nor the fact that Furter's mansion conceals an uncanny luminescence, as referred to in the number 'There's a Light (Over at the Frankenstein Place)'.

**... but since the soup would only evolve again, Light has elected to destroy the planet in a firestorm. The Doctor challenges Light with the fact that he himself is constantly changing – his attitude, his place, his mind, his shape. Unable to call upon his newly-evolved allies, Control and Nimrod, Light begins to solidify. Nimrod informs the Doctor that Light has already instigated the firestorm program.**

More *Alice* here, as the Doctor taunts Light with his knowledge of various creatures absent from his catalogue of life on Earth, including "the bandersnatches, and the slithy toves" – both of which gyre and gimble in the nonsense poem Jabberwocky, part of *Through the Looking-Glass, And What Alice Found There* (1871).

**In the spaceship below, the Doctor attempts to shut down the program – only for Josiah to confront him one last time. Control uses Josiah's own husks against him, then shackles him about the neck with her old chains: they have swapped places. Nimrod and Redvers resolve to leave in the spaceship alongside Control and Josiah, continuing the survey. The ship vanishes, departing 'at the speed of thought'.**

Platt has mused upon the possibility of a semi-sequel featuring Control and/or the Survey Agent: "In another environment, Control and the recording agent might have taken on totally different forms. They are both capable of high-speed evolution – and so if they got into the TARDIS, for example, one of them would probably have turned into the Doctor!"

**Upstairs, the Doctor and Ace watch Light dissipate, reduced to a ghostly presence remembered by the house ... which Ace will detect in 1983, and then destroy with fire.**

The Doctor's last word – "Wicked", echoing Ace's late-1980s vernacular – was ad-libbed by McCoy, replacing the scripted line: "That's my girl."

## BROADCAST & OTHER MEDIA

Not even *Ghost Light* being nominated the best *Doctor Who* story in ten years by *The Independent* (in a preview for Part One) could save the 1989 season from its ignominous ratings failure. In the same period in the previous year, again opposite Granada's *Coronation Street*, *Remembrance of the Daleks*' first three episodes had attracted 5.5, 5.8 and 5.1 million viewers; in 1989, *Ghost Light* gathered only 4.2, 4.0 and 4.0 million viewers, with Part Three disappearing out of the Top 100 programmes altogether. True, its audience appreciation figures were respectable; true, it had done slightly better than the dismal performance of its immediate predecessor, *Battlefield*, only the final episode of which had scraped to the 4 million mark – the lowest overall ratings showing for any first-run *Doctor Who* story to date.

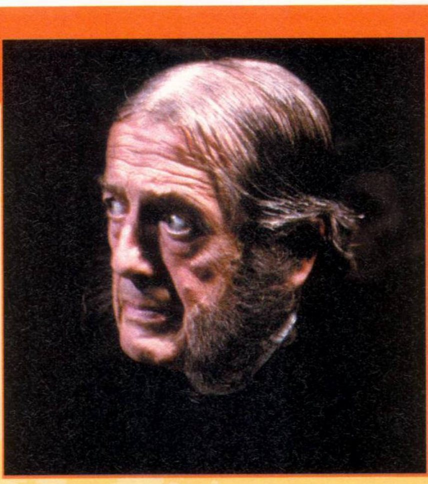
With a specially-commissioned BBC survey confirming the suspicions of the Sixth Floor – one of its more alarming conclusions being that viewers aged 16-24 years were down to just 8.5% – *Doctor Who*'s fate was sealed. Three days after *Ghost Light* had ended, *The Sun* – presumably briefed by the traditional BBC insider – carried the news that "DOCTOR WHO is being exterminated ... by CORONATION STREET.

"The BBC show – telly's longest-running sci-fi drama – will be axed next month.

"The Doctor, played by Sylvester McCoy, 46 – has plummeted out of TV's Top 100 ...

"Last night a member of the *Dr Who* production team said: 'Our only hope is for an independent production company to step in and save it.

"'It isn't popular any more. Only the *Dr Who* fans have saved the show from the chop in the past.'"


By the time the Doctor resumed his chess match with the entity known as Fenric, the game was already over ...

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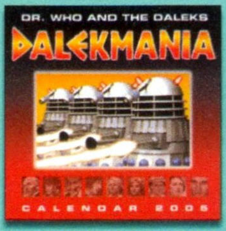
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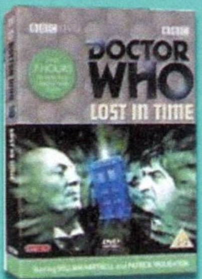
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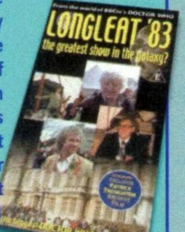
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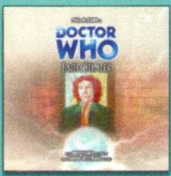
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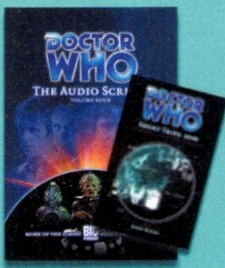
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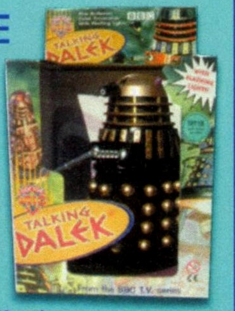
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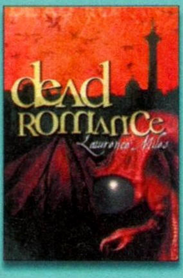
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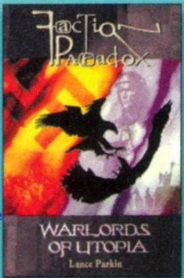
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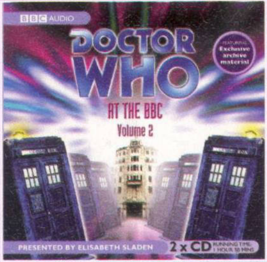


**RELEASED** SEPTEMBER 2004

**Presented by** Elisabeth Sladen

**Including, among many other items:**

- Kit Pedler on *Talkback*
- Matthew Waterhouse and Paul Joyce on Radio 1 show *Playground*
- Tom Baker and Louise Jameson on *Pebble Mill at One* and *Nationwide*
- Elisabeth Sladen on *Wogan's World*
- The *Blue Peter* team launching their *Doctor Who* 'Design a Monster' competition
- Paul McGann on Radio Scotland's *Movies and Shakers*
- *Doctor Who* spoofs from *Dead Ringers*, *I'm Sorry I Haven't a Clue* and *The Mary Whitehouse Experience*

Work on this second volume of *Doctor Who at the BBC* began in earnest at the start of this year, when we launched an appeal via the pages of *Doctor Who* and science-fiction websites and magazines, including **DW**M. Because a lot of the radio and TV interviews broadcast between 1963 and the present day have since been wiped from the archives (sound familiar?) we wanted to hear from anyone who'd recorded them 'off air' and kept the tapes.

The response was staggering! E-mails and letters came flooding in from people who had long presided over home recordings on reel-to-reel, C-90, VHS and numerous other formats. Thanks to their generosity, Volume 2 of *Doctor Who at the BBC* casts its net even wider than the original, presenting a wealth of extracts which you wouldn't otherwise have heard. Once the submitted tapes had been listened to and logged, and then combined with other material which did exist in the archive (and make no mistake, there's still a lot there), we were able to select the final contents of the programme.

> "THANKS TO THE GENEROSITY OF SO MANY PEOPLE, VOLUME 2 CASTS ITS NET EVEN WIDER THAN THE FIRST!"

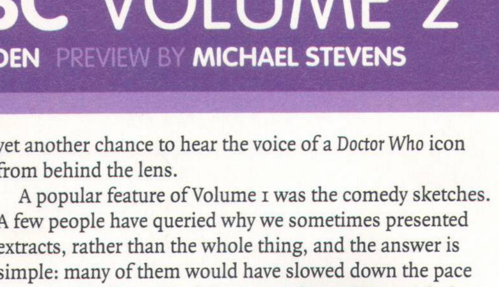
For me, the chance to revisit yesteryear – and to nip behind the scenes of *Doctor Who* in the making – is priceless. Volume 2 offers some fascinating chances to do just that, and to hear our favourite actors in conversation when they're fresh off the set of the latest serial in production. When Tom Baker and Louise Jameson were in Birmingham recording *Horror of Fang Rock* in 1977, they took a break from camera rehearsals to visit Donny McLeod on the lunchtime flagship show *Pebble Mill at One*. The item no longer survives in the TV archives, but a kind benefactor loaned his audio recording for us to use. The same pairing had turned up the year before on the magazine programme *Nationwide*, just as they were filming *The Face of Evil*, and that too is included here. In a move which probably seemed *avant garde* then, but now feels rather gauche, interviewer Bob Welling talks to the character Leela, rather than the actor Louise Jameson, for the first half of the chat, until this conceit apparently becomes too much for either of them to bear. Tom Baker is typically wilful and playful, and in all it's a marvellous snapshot of a period about which we have heard so much, when Baker found himself saddled with an alien savage companion of whom he strongly didn't approve.

In the 1960s and 70s, *Doctor Who*'s own 'scientific advisor' Kit Pedler was no stranger to the microphone, being something of a boffin-for-hire on radio and TV discussion shows about future technology. Although some of these reside in the BBC archives, instances of him discussing *Doctor Who* or the Cybermen are scarce. However, we were lucky enough to be provided with a home recording of *Talkback* from September 1967, which finds Mr Pedler pitted against the collective might of several angry parents. The wrath of these aggrieved adults – all concerned that *Doctor Who* is destroying their children's nerves – is truly terrifying, and it will leave you wondering whether Kit ever got out alive. On a less aggressive note, 1967 also yields Val, John and Steven – sorry, *Peter* – launching *Blue Peter's* Design-a-Monster competition (to be judged by "Doctor Who himself"). I should think the team were going to be in for quite a lot of trouble once that postbag arrived!

The donation of a 1980 extract from the Radio 1 children's magazine programme, *Playground*, proved to be exciting. Not only does it have Matthew Waterhouse talking at length about being the 'new boy' on *Doctor Who*, but interviewer David Rider also goes along to the studio where *Warriors' Gate* is being recorded, meeting director Paul Joyce and gaining further insight into the production process. It's yet another chance to hear the voice of a *Doctor Who* icon from behind the lens.

A popular feature of Volume 1 was the comedy sketches. A few people have queried why we sometimes presented extracts, rather than the whole thing, and the answer is simple: many of them would have slowed down the pace considerably if used in full. I certainly wouldn't wish the whole of the *Hello, Cheeky* sketch on anyone. Happily there's lots more comedy on Volume 2, most of it presented in its entirety. The *I'm Sorry I Haven't a Clue* team get a couple of look-ins, as do the *Dead Ringers* gang ("Hello, is that the actor Tom Baker? This is the Doctahhh ..."), Punt and Dennis from *The Mary Whitehouse Experience*, and Jimmy Mulville from the early-80s radio comedy *Injury Time*.

One other proud boast of Volume 2 is that it contains interviews with no fewer than six of the first eight TV



Tom Baker and Louise Jameson in **The Face of Evil** – find out what they were thinking during the recording of this serial!

Doctors, plus a short clip of Patrick Troughton and the radio news announcement of his death. So from Jon Pertwee through to Paul McGann we hear what it's like to play one of the most coveted roles on television, how it affects your home life, and what kind of responsibilities it brings. McGann is speaking on the Radio Scotland programme *Movies and Shakers*, towards the end of 1996 when the TV Movie had been pronounced dead in the water, so it's interesting to hear what he makes of the way the project was produced and received.

Not all of the off-air material on Volume 2 comes from the fans of *Doctor Who*. Elisabeth Sladen, who once again guides us cheerily through the maze of material presented on the CDs, provided her own home recording of *Wogan's World* from 1975. On it she is a youthful delight, recalling for Terry Wogan's benefit how she got the part of Sarah Jane Smith, regaling the audience with facts about how the Dalek voices were produced (*Genesis* having been recorded not so long before), and also commenting on the violence debate – as do John Nathan-Turner and Tom Baker elsewhere.

Tom makes a number of appearances on Volume 2 and is a true star in every one of them. There's a detectable change in his manner between the 1976 *Woman's Hour* appearance and his 1980 visit to Broadcasting House for *The John Dunn Show*. In the first he's eager to please, full of enthusiasm for the programme and delight in his transition from brickie to Time Lord. In the second he's much more laid back, but also rather more tart, with perhaps a few traces of bitterness round the edges. He also gives the most wonderful rejoinder to Dunn's "It's very nice to see you" opening gambit – when you hear it, you'll want to adopt it.

I can't sign off without mention of the fact that your dear **DWM** editor himself is to be heard on Volume 2 of *Doctor Who at the BBC*. He's in conversation with no less than arch interrogator Jon Humphrys, and they're discussing the return of *Doctor Who*, which had just been announced in September 2003.

From there, the rest is (hopefully archived) history. DWM

## MARK AYRES: TECHNICAL NOTES

I never cease to be challenged by these BBC Audio releases. Or the DVD releases for that matter. Whether it's an ancient 16mm optical film soundtrack that's been around the block a few times, a cassette tape that's seen too much sun, or a reel-to-reel recording that has lost so much of its oxide that you can see through it, the challenge of pulling some useable sound out of it is there. Very rarely do I feel like admitting defeat, though much of *The Space Pirates* tried my patience in many ways ...

So when Michael Stevens (whose much-loved baby this most definitely is!) came up with the idea for *Doctor Who at the BBC*, there was a bit of me that was delighted (the completist, archivist, historian, fan bit), another bit that relished the challenge (that was the producer/engineer bit), and another – rather large – bit that just wanted to lie down in the hope that the idea would go away altogether. But it didn't go away. Instead, it started arriving in large cardboard boxes and Jiffy bags containing reels of dusty 1/4" tape, cassettes with once-lovingly-written-but-now-sadly-peeling labels, vinyl transcription disks and CDs. Then there were the e-mails. *Lots* of e-mails ...

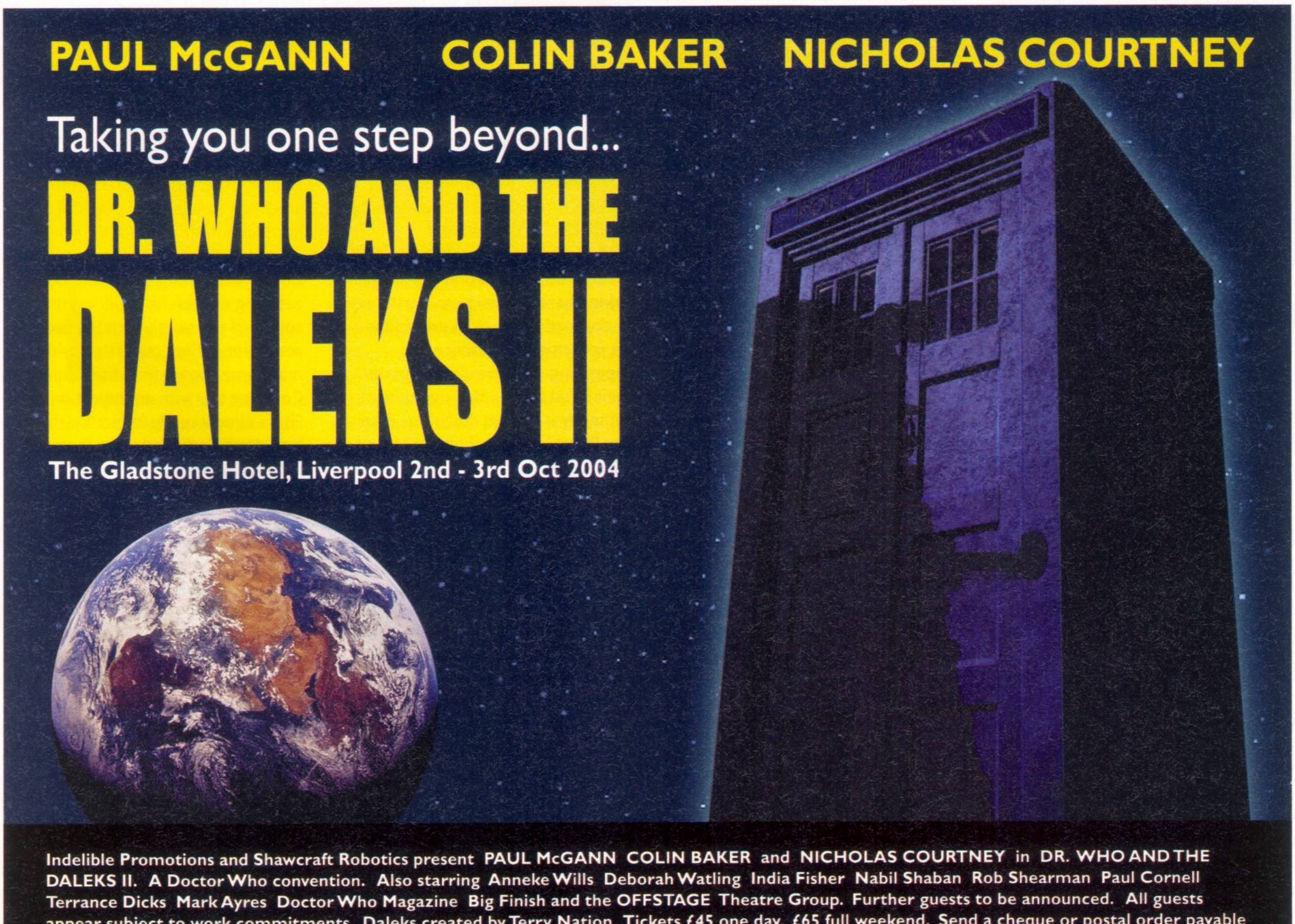
The mastering challenge was enormous, with scratches and crackle needing removal from the vinyl, hiss and pops from the tape, and distortion from the occasional over-peaked CD. But one day, it was done. And then Michael – whose enthusiasm throughout was of enormous inspiration – suggested Volume 2.

The sources this time around are even more diverse. It astonishes me what turns up: the recording of Kit Pedler on *Talkback* is – in all honesty – terrible. But it *exists*. And with a bit of careful tweaking it is at least intelligible, if not exactly Dolby Digital.

One of the biggest surprises for me was rediscovering my own archive. Yes, I was one of those who taped stuff off the telly, and there is a large pile of reel-to-reel tapes sitting unloved at the back of my cupboard. I'd been promising myself for around 20 years that one day I'd go through them, but you know how it is. It never occurred to me (oddly) that they might contain anything useful. But then I was listening to the rather distant recording of Tom Baker on *Woman's Hour* that we had been sent, and a little tingle went up my spine. Half-an-hour's rummage later, and I was listening to my own recording of it – I even remember prevailing upon my mother to tape it for me while I was at school. Pleasingly, it was not only more complete than the cassette we already had, but also of higher fidelity. Similarly, I found in my collection a more complete version of the bizarre chat between *Nationwide*'s Bob Welling and 'Leela' – this one wasn't of such good quality, but it enabled me to reinstate the clipped start.

Lastly, of course, the joy of working on this release was to once more sit in a recording studio with the lovely Sarah Jane. Oh, all right, Lis Sladen – who is just as lovely and only tuts at me when really necessary. As does Michael, who is already talking about Volume 3!

So let's see who can be first to come up with a recording of William Hartnell's *Desert Island Discs* ...



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# DWM REVIEWS

**WARNING:**
**SPOILERS AHEAD!**

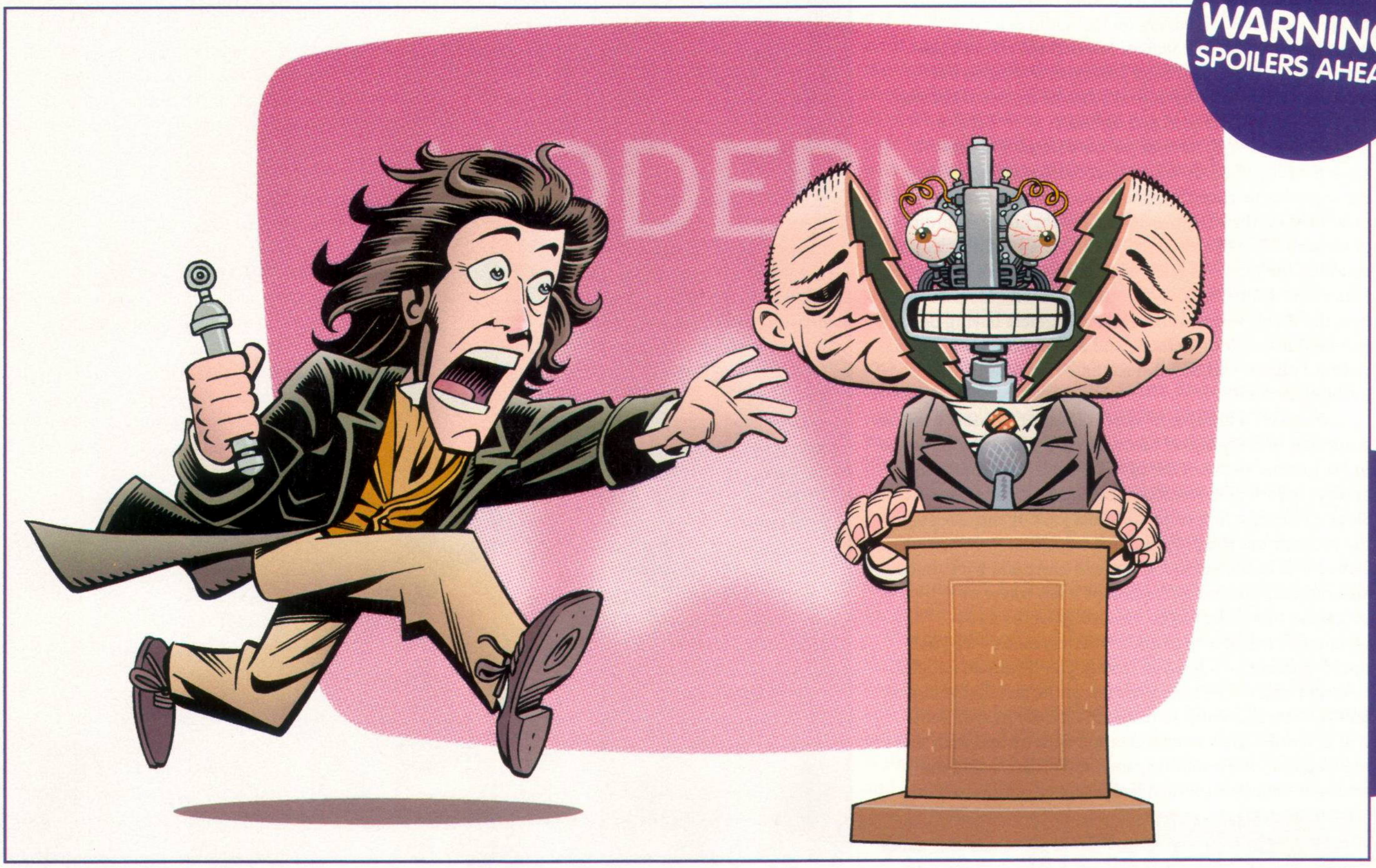


ILLUSTRATION BY ROGER LANGRIDGE

## DOCTOR WHO:
## THE TOMORROW WINDOWS

BBC BOOKS
DOCTOR WHO
THE TOMORROW WINDOWS
JONATHAN MORRIS

**NOVEL** BBC BOOKS
**AUTHOR** JONATHAN MORRIS
**RRP** £5.99
**REVIEWER** MATT MICHAEL

When Mayor Ken Livingstone explodes at the Tate Modern, not only does he wipe out all the remaining Brit Art, but also the new exhibition of 'tomorrow windows', which allow the viewer to look into the future. The resulting investigation sees the Doctor and Fitz caught up in a dastardly, galaxy-spannng plot to sell various planets for development by unscrupulous alien estate agents, while Trix falls in with disaffected student Martin, a member of Galactic Heritage, who has some extreme ideas of his own.

Author of PDA *Festival of Death* and Big Finish audio *Flip-Flop*, Jonathan Morris has a reputation for complex time-travel comedies in a Douglas Adams vein. *The Tomorrow Windows*, which Morris dedicates to Adams, very much continues this trend. The book's frenetic pace and far-flung and exotic locations (plus Lewisham), recall *The Hitch-Hiker's Guide to the Galaxy*, as does its cast of bizarre, fruitily-named characters (including Astrabel Zar, Prubert Gastridge and Charlton Mackerel). Shot through with a cheerful existentialism, and a student radical Doctor with a total disregard for authority, *The Tomorrow Windows* perfectly evokes the spirit of Season Seventeen without actually being much like it. Which is pretty true of Adams' own work outside *Doctor Who*.

Despite its Adams-inspired approach, Morris is at pains to assure us that *The Tomorrow Windows* is not a pastiche. This may be so, but at times, the book does seem to be a parody of Lawrence Miles' *Alien Bodies*, right down to the alien auction attended by a variety of absurd extraterrestrials (including a living lava lamp, and a pair of floating testicles called Question Intonation), each of whom get their own 'story' chapter. Morris also turns his satirical eye on the Daleks (the 'Octobots' are very reminiscent of the infamous spider Daleks), the Cybermen, and, in the gratuitously violent Vorshagg, on pointlessly belligerent *Doctor Who* monsters in general. Indeed, the book's almost a magical mystery tour of standard *Who* clichés, from the planet of the religious fanatics to a world where two equally-matched sides are trapped in perpetual warfare. Ultimately, you get the sense that Morris is just having fun with continuity, randomly throwing in daft references for the hell of it.

But for all its tongue-in-cheek whimsy, there's a serious message lurking here, somewhere. Earth may be doomed because its politicians are ignoring the evidence of impending environmental disaster. Their blind faith in the ingenuity of humanity is no less ridiculous than Low Priest Jadrack's belief that God will save his world from self-induced apocalypse.

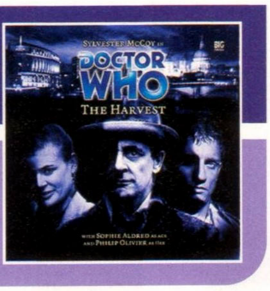
> "THE LIGHTEST AND MOST IRREVERANT EIGHTH DOCTOR BOOK IN YEARS"

Following on from *Halflife*, which started the exploration of Trix's background, Morris includes several passages written from her point of view, and which hint at a dark history for the character. Apparently unable to function as 'herself', living her life in different guises is the only way Trix is able to cope with the trauma of her past, and with the horrors she encounters – including, memorably, a roomful of mutilated babies – on her travels. But the first-person sections are more than just worthy literary technique on Morris's part. The Trix scenes have a very specific purpose and pay-off.

A shadow hangs over *The Tomorrow Windows*, a reminder that the Eighth Doctor's days are numbered when the Doctor, glancing into one of the windows, catches glimpse of his imminent ninth incarnation grinning back at him. And it isn't only the Doctor's future that seems to be catching up with him. During the course of the novel, both Fitz and Trix see a hint of their own fates, which may come sooner than they expect. Combine this with an indication that Fitz is almost ready to give up the time-travel lark, and there is a sense of time running out, of things gradually winding down, which is reminiscent of Tom Baker's final series, and the last half dozen Virgin *New Adventures*. It introduces an odd note of melancholy into the comedy, a pang of regret that these old friends don't have many tomorrows left.

A welcome change from the gloomy tone of most of the recent EDAs, *The Tomorrow Windows* is the lightest, most irreverent and straightforwardly enjoyable Eighth Doctor book in two years. Funny and frivolous without being trite, this is very good indeed.

## DOCTOR WHO:
## THE HARVEST



**AUDIO DRAMA** BIG FINISH
**AUTHOR** DAN ABNETT
**RRP** £13.99
**REVIEWER** DAVE OWEN

*The Harvest* represents the benefit of Big Finish's 2004 initiative to employ writers new to the range. It's a Seventh Doctor story that's distinctive in style and doesn't come across as an homage to his televised adventures or a spoken word *New Adventure*. This is, instead, more like the early *2000 AD* comic strips, as the familiar (the banks of the Thames) is overlaid with the extraordinary (a super-modern hospital with a talking computer and no Special Brew victims).

Perhaps writer Daniel Abnett's former career as a strip writer for **DWM** is clouding my judgement, in which case I apologise for such crass lazy journalism, but the comic strip style does run deep. The special moments in *The Harvest* are the ones that take you completely by surprise – like a full-page final frame. It employs the hard-to-resist trick of exploiting the audio medium to conceal revelations which would be given away with pictures. The result is a story, which, in contrast with multi-layered complexities from the likes of Justin Richards, works best on first listen. Once you know the surprises, *The Harvest* has been reaped and won't grow back.

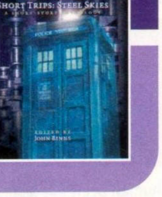
I know I'm always going on about SF author Frederick Pohl's novel *Man Plus*, but with President Bush's recent announcement of NASA's plans to put humans on Mars within most of the electorate's lifetime, it seems more pertinent than ever. The theme is that space is a rather inhospitable environment, and that rather than sending a medical facilities with your astronauts, it's better to operate on them before they set off, so that they won't ever need a hospital again. Abnett explores this idea here, reminding us of the origins of the Cybermen in 2002's *Spare Parts*, which would have made an ideal title for this release, as would 'Human Resources', the department of the aforementioned hospital in which Ace – sorry, McShane – has insinuated herself before the story's opening.

My moles at Moat Studios tell me that Sophie Aldred feels rather hard-done-by my response to her character on audio. I'm at pains to stress that this has nothing whatsoever to do with her consistently superb work in bringing life to a character who had been stretched beyond breaking point after being hijacked by an abundance of young, misunderstood authors in print and on disc. Here, she gets a script worthy of her, and is troubled by none of the angst of what has been a 17-year adolescence, nor rendered unbelievable by wisecracking only realistically possible with *esprit d'escalier*. She also gets a new friend in Hex, Philip Olivier's young Liverpudlian A&E nurse. After finding last month that Evelyn works at the university I attended, hearing that Hex comes from the same area of Liverpool as me is somewhat unnerving – where is this leading?

Hex is refreshing in the same way as a school-leaver joining an office of time-servers who've been there for decades. After a couple of years in which Big Finish has loaded its dramas with the likes of Bernice, Braxiatel, Leela, Romana, and Rassilon, all of whom already know the Doctor, and who are significant only to fully qualified *Doctor Who* fans, Hex knows nothing whatsoever about the Doctor or Ace. The Part One cliffhanger isn't the appearance of the Cybermen (look, I'm sorry, but we've been putting that spoiler warning in the margin for years now, so you've no one to blame but yourself), but the TARDIS and the Doctor. Not since *An Unearthly Child* has the audience encountered the Doctor and his existing companion from the point of view of a newcomer in this way. New listeners (and I fervently hope there'll be a few thousand of them by this time next year) are most certainly welcome to start here.

*The Harvest* succeeds admirably despite – rather than because of – its storyline, which is utterly dependent on two big reveals (three, if you count Hex's discovery of the TARDIS). I believe that *Doctor Who* is a success because of its ideas rather than its plotting, and if you share that belief, you'll love *The Harvest*.

## DOCTOR WHO:
## SHORT TRIPS: STEEL SKIES



**SHORT STORY COLLECTION** BIG FINISH
**EDITOR** JOHN BINNS
**RRP** £14.99
**REVIEWER** MATT MICHAEL

Having done an anthology that focused on *Doctor Who*'s richest and most distinctive genre, the terror story, Big Finish has turned its attention to possibly the least exciting theme. *Steel Skies* sounds like it will be full of grey corridors, ventilation shafts and overlit two-set spacecraft. And while the 16 stories here aren't quite as uniformly sterile as the blurb suggests, this is far from Big Finish's finest hour.

The first story, *Corridors of Power*, pretty much sets the tone for the rest of the collection. The First Doctor, Steven and Vicki arrive in an alien spaceship where they encounter some aliens and uncover a fairly obvious mystery. The 'twist' ending is no surprise at all, and the whole piece, though reasonably written, feels like a waste of time. The second tale, Simon Guerrier's *Good Life*, which sees the Eighth Doctor and Charley meeting an isolated rural community in space, is slightly more fun, but also suffers from obvious mystery syndrome.

Things improve slightly for the third story, *Reversal of Fortune*. Although there's nothing new in having the Doctor encounter events in a different order from other characters, Graeme Burk manages to keep the reader's attention through a series of vignettes from the life of a doomed space pioneer. In contrast, Huw Wilkins' *Monitor* starts promisingly but soon tails off into a worthy but dull tale of the Seventh Doctor being tiresomely manipulative in an over-stretched re-run of the nebula battle from *Star Trek II: The Wrath of Khan*.

Section 2 begins well with *Dust*, Paul Leonard's graceful story of the Second Doctor encountering a psychotic killer on Mars. Examining how isolation and frustrated dreams can warp an individual, this uses the 'Steel Skies' concept to its fullest. Conversely, *Light at the End of the Tunnel*, has no literary pretensions. A straightforward sketch of the Fifth Doctor and Peri in a perilous situation, the lack of plot is made up for by the way Mark Wright captures the charming friendship between the two compatriots. Kate Orman's *No Exit*, another Fifth Doctor tale, is beautifully written, but is too short and ethereal to make much impression. The final story in this section, *House*, is much meatier – a creepy tale of a sentient bunker that's gone mad and taken to killing off its inhabitants.

Section 3, *Incarceration*, focuses on individuals who have been imprisoned in confined spaces. The first story here, Richard Salter's *Deep Stretch*, has the Third Doctor and Jo encounter *Bad Girls* under the sea. Sadly, Salter never exploits the kitsch potential of the women's prison (Jo jostling for position as top dog would have been well worth reading!), and the whole thing is disappointingly bland. *Inmate 280*, which features the Seventh Doctor infiltrating a jail to unmask an alien, has more guts, literally, but tries to pack too in much incident. *Doing Time* is another overly familiar tale, although Lance Parkin does manage to effectively suggest the dawning horror of being caught in a time loop. *The Ruins of Heaven*, which sees Peri encounter a fallen angel, is stronger, and full of Marc Platt's usual grotesque characters and situations.

The last section, *Isolation*, begins with Rebecca Levene's tale of the Seventh Doctor, Ace and Benny encountering a Silurian with identity issues. Again, the 'twist' here is painfully clear from very early on, and although this moves along well enough, it's a damp squib. *O, Darkness* by the anthology editor John Binns summarises the concept of this collection reasonably well, but comes too late in the day to be the mission statement, and instead feels like a reiteration of themes previously covered. *Greenaway* is engaging enough, but is rather too close to the 'many Doctors, one patient' idea behind *The Glass Princess* in *Short Trips: The Muses*. Finally, the best story in the collection is *Eternity*, a cosy, magnetic evocation of the friendship between the Fourth Doctor and Sarah.

After the excellence of *The Muses*, *Steel Skies* is a disappointing anthology. Although there's nothing here that's plain awful, equally there are few tales that are really inspiring. Ultimately, like many of the episodes it brings to mind, this is just bland.

## ALSO RELEASED

### MYTH MAKERS:
### DOCTOR WHO MAGAZINE

REELTIME PICTURES LTD, £15.99

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This is a re-release of two previous **DWM** *Myth Makers*, plus a shortish new one that drops in on the current editorial team to look at the magazine in its 25th year. The first comes from 1989, when the magazine had been running ten years, and the second from 1999, when it was celebrating its 20th anniversary with a cake-cutting bash at London's City University. Apparently *Myth Makers* has captured these landmark birthdays more by accident than design, and without a new series on the horizon, would have probably just gone with repackaging the first two and left things at that. But getting the programme back when **DWM** has spent over half its life without it is huge news. These are bountiful days for **DWM**, and Editor Clayton Hickman and Assistant Editor Tom Spilsbury are shown to be delighted that the magazine has worked up such a good relationship with the programme's new production team. The fear of the series coming back with a cagey and difficult production team has clearly been something worrying the magazine for some time, and there's some obvious relief that it hasn't got to battle and fight for its news and information.

There are two stories told on this disc – the one *Myth Makers* set out to make on how **DWM** has evolved and adapted, and another no-less-fascinating one that just kind of happened along the way, about the changes in the way things are published, and how a magazine like **DWM** might be put together. Nicholas Briggs' 1989 film talks to Editor John Freeman, feature writer Gary Russell and comic strip artists John Ridgeway and Lee Sullivan, and ends up visiting a press to see an issue being printed. It portrays **DWM** in the way most of us still think about printing and publishing – the newsy, 'hold the front page' kind of thing that you see in old movies, with its inky, hand-pasted layouts, plates and negatives, and its editor sat behind a desk piled high with paper. It's just the sort of film that couldn't be made today. The **DWM** of 2004 is entirely digital – what you're holding now leapt straight onto the printers from a disc without any other process in-between. It's almost a pity, when observing these changes, that *Myth Makers* wasn't around to cover the very early days of the magazine, when Jeremy Bentham, and later, Richard Landen, were writing issues almost single-handedly. It's a missing piece of history in what now looks like a regular series of updates.

The second **DWM** *Myth Makers* is completely different to the first, recorded at an event the magazine hosted itself, and has the atmosphere of a convention, with guest panels made of writers and former editors, and an audience. Amongst the old faces from 1989 are Gary Russell and Jeremy Bentham, and amongst the new ones, Andrew Pixley and then-Editor Gary Gillatt. This is a celebration of **DWM** more than a look at how it's put together. It's also different in that it's more concerned with the past, looking back at the developments of the magazine and tracing its shifts from "appealing to the interested viewer" to being a specialist publication. Unfortunately this particular film is hampered by some very low lighting conditions that makes the picture quality very poor.

Together these features cover 15 years of **DWM**'s life, and in all the things that have changed – the magazine's production, its publishers and the tone that it takes – what they prove is that nothing stays the same like the positive spiel of an editor; what Clayton Hickman says about climbing sales and the incredible support of their publisher in the slick Tunbridge Wells offices of Panini sounds very much the same as what John Freeman said back at Marvel. The bland, hand-me-down party line aside, however, there's no hiding the enthusiasm that has always gone along with the magazine's top job.

VANESSA BISHOP

### PROFESSOR BERNICE SUMMERFIELD AND THE GREL ESCAPE

BIG FINISH, £9.99

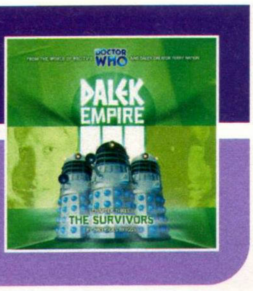
The flabby, and to be frank, clumsily-made Dalek story *The Chase* wouldn't be the place everyone would look for inspiration, but in the sometimes serious, sometimes silly world of Bernice Summerfield, it's what Jacqueline Rayner uses to form the basis of the Professor's latest audio adventure that sees Benny, Jason and baby Peter pursued through time and space by the Grel, the comic, fact-obsessed, squid-faced aliens first introduced in the novel *Oh No It Isn't*! Like the original, their chase takes them to a variety of unlikely locations, including a not-very-scary ghost train, and Egypt, where a Grel first appears choking and spluttering his way out of the sand.

*The Grel Escape* isn't anywhere near as smart or sophisticated as Rayner's Benny novels, and neither is it intended to be. It's a funny and affectionate spoof, with Benny often speaking for the audience, like where she chastises Jason for being taken in by a rubbish robot double of herself. Aside from dodging the Grel, another issue concerning Benny is parenthood, and the conflict between her over-protectiveness and Jason's irresponsibility. Baby Peter is also at the heart of the Grel's obsession, his unique parentage (conceived by a Killoran and a sorceress and born to a human) offering them an exciting new source of knowledge, plus plenty of opportunities to shout "Good fact! New fact!" – a mantra which, repeated over and over in accents that stretch from Manchester to the East End, becomes even funnier than it was on the printed page.

Good fact.

VANESSA BISHOP

## DALEK EMPIRE III: CHAPTER THREE
## THE SURVIVORS



**AUDIO DRAMA** BIG FINISH
**AUTHOR** NICHOLAS BRIGGS
**RRP** £9.99
**REVIEWER** DAVE OWEN

Along with *www.ice-cream-by-post.com*, rail privatisation and Cliff Richard's *The Millennium Prayer*, portraying invisibility on an audio drama is an idea so shockingly misguided that one suspects there must be some ulterior motive. Certainly, the *idea* of invisible Daleks is attractive, but this is simply not the medium in which to depict them. A good metric of quite how unsuccessful this idea is can be gleaned from the fact that the only way the listener can learn that David Tennant's Galanar has become see-through is by being told in *post-facto* first person narrative. Oh dear.

It's a shame that this lapse is the most memorable thing about this instalment, which remains an oddly domesticated piece. The sounds of tea trays and front doors make the Daleks' healing zone and Earth sound indistinguishable from Ambridge or Weatherfield – and, more detrimentally, one another. That adds to listener confusion, as does the month that has passed since the last chapter. For all creator Nicholas Briggs' commendable statements in the one-man *Making Of* documentary that appears as an appendix, that he was relishing the chance to write more of a family-driven ensemble piece, the result is a disorientatingly high character count. Yes, he's introduced more groups of people; yes, they have deeper and less arbitrary relationships than before, and yes, it engenders a more realistically complex and messy storyline, but by gum it's hard to follow when chopped up into instalments like this.

I guess I'm suffering from mid-term blues. Why is this? Well, I've been presented an engaging new scenario, the Graxis Wardens in Chapter One, and a thrilling espionage device, Galanar's infiltration of the healing zone as the hapless Denis Grentrum in Chapter Two, but for all the hints and nods, Chapter Three has offered little in terms of either explicit pointers of what may be to come, or further mysteries to look forward to unravelling. There's a distinct difference between "What happens next? I can't wait" and "Please, please, please, let me find out what happens next, because if I have to wait much longer I'll give up." Maybe it's the six-episode format, which blows *Dalek Empire III* beyond the likes of *Master Plan* and *Trial* and into *Lord of the Rings* proportion, but I'm honestly at the yawning stage already and we're only half way through.

Oh, what a misery guts I sound. I'm sure this will get better, although I was saying that last month, too. This middle slump is not without its brief moments of excitement – the realisation that young ranger recruit Kaymee is being taken off rather than onto the escape ship so that she can remain behind to be cured of the NFS plague is powerful when on second listening you work out what's going on. The aforementioned invisibility conceit is outrageous, although it did cause me to throw back my head and laugh, which may have disconcerted other users of my health club, who I suspect think I'm listening to *Dead Ringers* or Leonard Cohen.

Even though very little happens in this chapter, everyone carries on with so much gusto that it takes a while to realise this. In the hope that I'll soon have more story to comment upon, I must now praise David Tenant as Galanar, effectively playing two roles as he retrospectively comments on the actions of his deep-cover persona, as well as the rest of a cast of versatile actors manacled into playing scientists, soldiers and spies, all of whom shine in a subset of the dramatic gamut.

I guarantee this will get better next month. *The Survivors* has a shock ending that woke me up like a nude Kate Winslet in a dull historical drama, and I still have faith in the man behind it all that the currents swirling beneath the surface of this time-serving interlude will cause waves and storms that won't disappoint.

## DALEK EMPIRE:
## THE SCRIPTS

**SCRIPT BOOK** BIG FINISH
**AUTHOR** NICHOLAS BRIGGS
**RRP** £15.99
**REVIEWER** VANESSA BISHOP

Compared to the problems the new TV series has had securing the Daleks, it appears Big Finish has had it relatively easy, being granted permission to use them in their *Doctor Who* audios almost right from the start. The trump card in this arrangement has been the *Dalek Empire* CDs, Dalek-only serials that have finally given some shape and form to Terry Nation's dream of the Daleks starring in their own series. In fact, as this script book reveals, as far back as Big Finish's adaptations of *Bernice Summerfield* novels, the company had the Daleks in its sights, believing it would be easier to obtain the rights to the Daleks than fully-fledged *Doctor Who*.

What never seems to have been in doubt was that Nicholas Briggs would be the man to do them; the writer had plotted out storylines before any official go-ahead had been given. *Dalek Empire – The Scripts* covers the first two serials, *Dalek Empire* and *Dalek War*. Obviously it lacks the variety of Big Finish's earlier script books, with both stories sticking with roughly the same cast, but unlike other volumes, it has a much greater amount of supplementary material, the bulk of this in the form of long Question and Answer sessions with the author.

Briggs' aim with *Dalek Empire* was to show the effects a Dalek invasion would have on human beings at a personal level. He calls it both a war story and a love story, citing spy and romantic films amongst his influences. As for the moral issues he explores, and the higher level of emotional realism portrayed in both stories, Briggs' work seems to embody all that was great about Terry Nation at his best, expanding on the themes of occupation and resistance as seen in *The Dalek Invasion of Earth*, and the human drive and spirit that forms the backbone of Nation's most overlooked work, *Survivors*. Perhaps it's in recognition of Briggs' faithfulness and care that the Nation Estate never asked for a single change, or objected, as everyone at Big Finish expected they might, to Briggs' re-using *Death to the Daleks* as the title to *Dalek Empire*'s third chapter.

In all, *The Scripts* interviews Briggs through a total of 15 Q and A sections, the conversation shifting about to cover all the different areas of his involvement. As writer, producer, director, sound designer, composer, actor and chief Dalek voice, Briggs has probably worked harder for the Daleks than anyone else. If that makes him sound like a Dalek agent, then so be it. In a funny sort of way, I don't think it would be a role he'd mind that much. What's obvious from these scripts and the material around them is that Briggs is completely, and in relation to some of the TV stories he rates, some might say blindly, in love with his subject. He is to the Daleks what Avid Merrion is to celebrity. For him, at least, *Dalek Empire* was never a case of producing what he calls "*Doctor Who* with something missing" but a continuation of the work started by *The Dalek Book*, the mid-1960s David Whitaker and Terry Nation volume of picture strips and stories that portray the creatures as stars in their own right.

I've not always been convinced by the need for Big Finish's script books, but I'll admit this one works particularly well. The interview style doesn't let the writer set his own agenda as much as before, and as *Dalek Empire* is pretty much a one-man show, we don't get the long list of 'thank yous' or as much repetition with different contributors telling the same story. The unusual nature of the project also brings out other concerns, like sales and marketing, with Big Finish waiting around to see if there was enough interest to support a second series – something that looked unlikely when the initial episodes were released to some unfavourable reviews (although not from **DWM**, I should add).

*Dalek War* concentrates on the business of prosecuting war. It has the same epic quality of the first, but to my taste is marginally less exciting, getting bound up with the alternate Daleks and their female Davros figure, the Mentor. That said, Briggs is probably the most consistent and tirelessly passionate writer the Daleks have ever had. His interest in developing them and finding new ways of exploring their evil has perhaps even surpassed that of their originator. From what's been released so far, *Dalek Empire III* looks very unlikely to turn out to be his *Chase*. DWM

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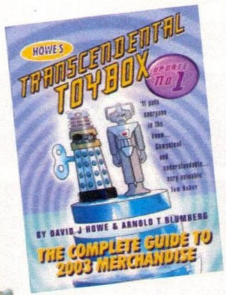

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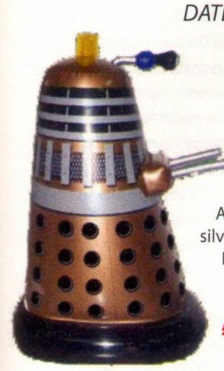

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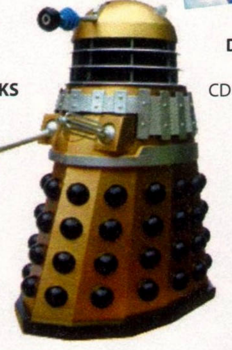

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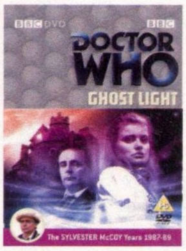

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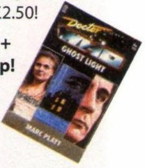

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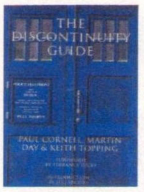

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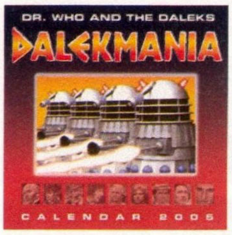

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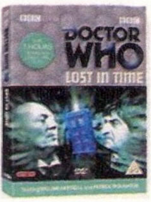

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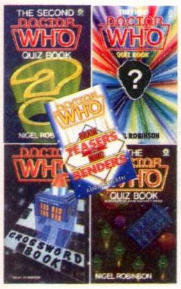

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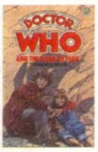

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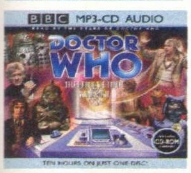

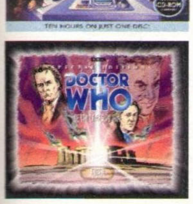

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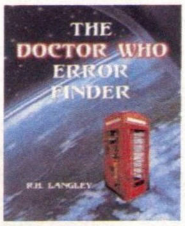

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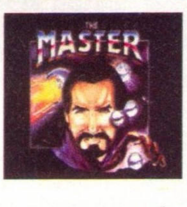

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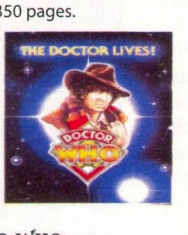

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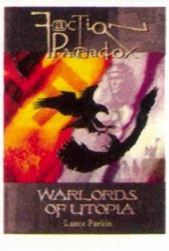

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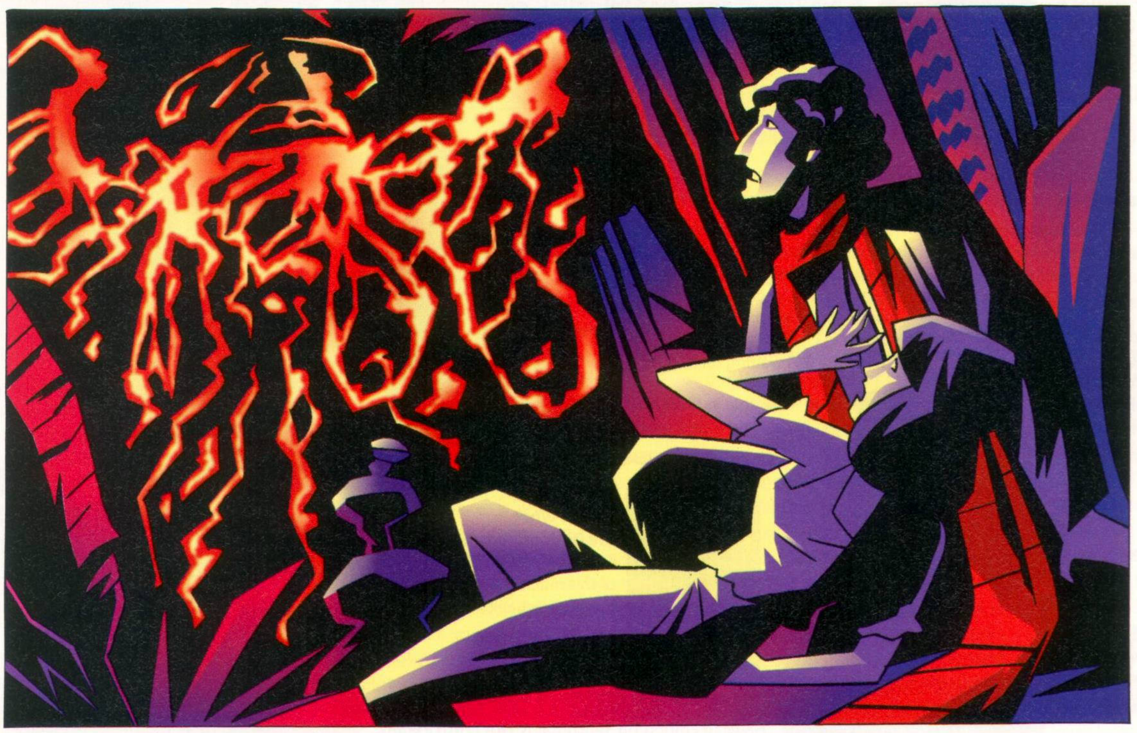


## EPISODES 406 TO 413

It's difficult to mourn for someone you've never met. One Egard Lumb is having his grave marked in the festering jungle of an alien world by a nervous-looking spaceman. We don't know what killed poor Egard, and Peter, for one, doesn't care.

"Egardlumb?" he slurs. "Is that a *Countdown* Conundrum? That's such a silly name, it must be an anagram of something!"

The spaceman is one of the three surviving members of an expedition from the planet Morestra to this spooky world of hoots and clicks. And he's right to be nervous, as he's soon screaming on the floor, pretending to be sat on. Four years at RADA, darling.

"Another invisible monster?" ponders Richard. "We haven't had one of them for a while."

"Oh!" squeaks Peter. "Is it the Visians? Refusians? Spiridons? Tell them I can't see them."

Another Morestran is squished to nothing, but not before he activates a distress call.

"Finally!" sighs Peter. "Our first sight of Tom inside the TARDIS. Do you realise, it's been 40 episodes since we last saw that dear old control room?"

"And what a lovely set," adds Clay. "It hasn't looked that big and white and impressive since ... well, about *Inside the Spaceship* I should say."

Having wrapped their previous adventure in Scotland, the Doctor promised Sarah they could reach UNIT HQ in the TARDIS before the Brigadier and Harry, who were heading home using British Rail. It would be difficult to judge which mode of transport is the less reliable, so while the Doctor and Sarah are already stuck 30,000 years and half-a-universe away, they'll probably still be in London before the UNIT boys clear engineering works at Chester-le-Street.

"Having failed to meet Harry, I think the Doctor should just abandon this adventure and try again," says Jac, still bitter about losing her beloved Lieutenant. "And *keep* trying til he succeeds!"

Landing in response to the Morestran signal, the Doctor and Sarah step from the TARDIS into a fine fibreglass forest, a steaming swamp of special sound.

"Blimey!" exclaims Richard. "That's one hell of a jungle set, isn't it? Not only is it wonderfully lit, but I just love the fact that some attention has been given to the floor. All those pools of water are inspired."

"The wonderfully intense colours really help," adds Jac. "And the creepy, rattling sound effects. Even Dudley Simpson's music is suitably subdued for a change."

Miles above, a spacecraft arrives in orbit of this planet, now identified as Zeta Minor – "the last planet of the known universe". It's a Morestran vessel, and under the command of Controller Salamar, who is young, smug and in need of a slap. His second-in-command is the calm, clever, mature Vishinsky. It's a power structure similar to that of Zapp Brannigan and Kif in *Futurama*. Or Hong Kong Phooey and Spot the cat. It's easy to imagine Salamar trapped in a filing cabinet, with Vishinsky lazily banging the top to aid his escape ...

"Oh dear," says Clay as he spies the Morestran uniform of low-cut spandex. "Spacesuits with plunging necklines are not a good look. Especially for the older gentlemen in the crew."

"The story feels Pertwee-ish to me," says Jac. "There's not been much Doctor, and what there has been hasn't been very distinctive."

The Morestran ship lands on Zeta Minor, and the Doctor and Sarah are blamed for the deaths of Professor Sorenson's research team. The group has been on the planet for some time, searching for new sources of energy. Only Sorenson himself survives, and he's obviously off his rocker. As our heroes make good their escape, a laser blast gives form to the invisible monster ...

"Cor!" says Richard. "It's certainly one of those monsters that would be talked about in the playground on Monday morning!"

The monster seems to be drawn with orange crayons. It has bulbous eyes and appears to be waving some ribbons, like a morris-dancing frog.

"This feels so much like a Terry Nation story I was half expecting the Daleks to appear," says Peter. "You're right though, Richard, what a bizarre creature – composed entirely of CSO fringing! Never been anything like that before."

"The bodies of its victims are one of the nastiest things I've seen on the show," says Jac, reminding us of her fear of skeletons. "And they keep dwelling on them!"

"They look like the dead mother in *Psycho*," adds Clay. Jac closes her eyes.

The Morestran ship attempts to leave Zeta Minor – with the TARDIS and its crew on board – but the Doctor warns Salamar that the orange frog will never let them go. The planet is at the overlap between two universes, and Sorenson will not be 'allowed' to take away the samples of anti-matter he has mined on the planet.

"Yet again, the Doctor is facing a massive task," adds Peter, as the Time Lord suggests a cataclysm is imminent. "This incarnation doesn't deal with small fry. Unless the entire human race is threatened or, preferably, the universe itself is at stake, he just doesn't take on the job."

The Doctor claims to hold some sway in the glamorous world of anti-matter. If he means with Omega, then he's on thin ice. You can't consign someone to oblivion one week then blithely ask them for a favour the next.

"No jokes and no scarf," says Peter, as the Doctor abandons his knitwear before setting off to confront the monster. "Things must be serious."

The Doctor topples into a black pool which forms the gateway between this reality and the next. There's a Blackpool in Lancashire that serves much the same purpose. "David Maloney likes his freeze-frame endings, doesn't he?" says Richard. "I really like this one. So much more effective than simply having the Doctor fall straight into the hole."

"It's an effective cliffhanger on other levels," adds Clay. "For once we don't really know what the monster is, what it wants and what it's capable of. It's not trying to take over the universe, or walking round going 'Grrrr!' – so it's actually really scary!"

It's Part Three, and the Doctor is falling through a dark void. It's convenient he decided to leave his scarf on the Morestran ship – it would have been a devil of a job to show it floating around him.

"This is very reminiscent of the Doctor travelling between worlds in *Inferno*," notes Richard. "Lots of twirling and funny faces."

"It reminds me more of that nonsense fight with Omega's brain or whatever it was in *The Three Doctors*," replies Clay. "I expect a man in a body stocking and a weasel mask to appear at any second."

Off camera, the Doctor has some kind of powwow with the anti-matter frog, buying escape for the Morestran crew if they abandon Sorenson's samples. This is done, but still the ship won't take off. Sorenson's somehow been infected with anti-matter, you see. He's trying to fight it, but every now and again he's seized by a desire to suck the juices out of a crewman.

"Ooh, it's getting scary again," says Peter. "Horrible murders. By an unseen monster. In the dark."

"The dark?" boggles Clay. "I'd say that the brightness of the spaceship loses this episode quite a lot of its atmosphere."

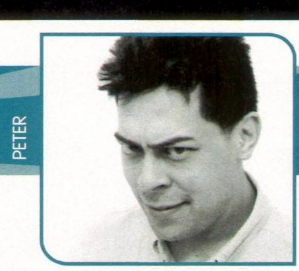
By Part Four, the sensible Vishinsky takes charge, and the Doctor is free to tackle Sorenson, who's on a break from his crew-sucking.

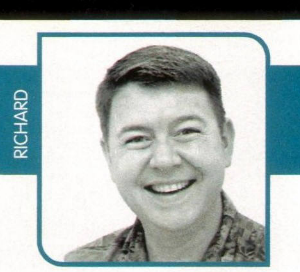
"The universe at stake, and the Doctor leaves Sorenson alone to 'do the right thing' – to kill himself, effectively," says Peter. "He has remarkable faith in human nature."

"But he's right," replies Clay. "Sorenson really tries to commit suicide

### CLICHÉ COUNTER

| | |
|---|---|
| Deaths on screen so far | 00674 |
| One or more regulars rendered unconscious | 00126 |
| One or more regulars incarcerated | 00186 |





before he's taken over again. It's all quite gut-wrenching."

Ultimately having to stun Sorenson, the Doctor has drags the unconscious monster into the TARDIS, and binds him with some elaborate shackles. Goodness knows why he has those hidden away – perhaps for when Susan got particularly annoying. The ship lands back on Zeta Minor.

Jac gasps: "It isn't the done thing to take the monster *into* the TARDIS!"

"It's proof that the Doctor can pilot it with great accuracy, if he wants to," says Peter.

Jac bristles. "Are you implying that he *doesn't* want to get back to UNIT HQ and Harry?" she says, with mock offence. "More seriously, he's putting a lot of faith into his ability to control it, considering he's just overshot his previous destination by millions of years and light years."

"As well we all know, there are inviolable rules about this," says Clay. "The TARDIS never works properly. Unless it *has* to. And then it does – with amazing accuracy. Tsk."

After a dunking in the pool, Sorenson emerges, cleansed of his sins. John the Baptist would be proud. "Having Sorenson return is a lovely and very unexpected way to conclude the story," says Richard. "The anti-matter creature itself wasn't 'evil', it just wanted to be left alone."

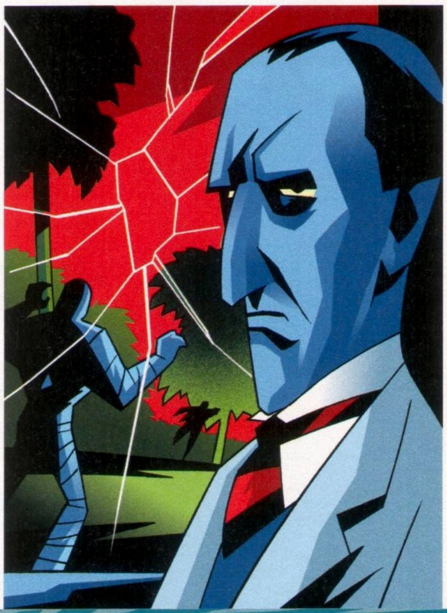
No one points out that lots of people would like to be left alone, but sucking out the bone marrow of prospective visitors is not really a legitimate way to protect your privacy.

"It's a redemptive ending by *Doctor Who* standards," adds Clay. "Maybe Hinchcliffe and Holmes were having a happy-clappy day in the office?"

As the story draws to a close, the Team wrestle with their mixed feelings: "I thought the jungle set was lovely," says Jac. "And the story certainly wasn't *bad* – but it wasn't stunning. The Doctor wasn't distinctive enough, and nor was the plot."

"There were lots of scary and strange concepts," counters Richard. "However, apart from that wonderful set, the rest of it looked a bit on the cheap and cheerful side."

Clayton is bullish. "Don't be so mean," he says. "It was a good horror story, and a great deal more intelligent than some people in this room would have you believe. So n'yerr!"



Our next destination is Egypt, 1911. In the opening moments of *Pyramids of Mars*, we see a posh-looking archaeologist called Professor Scarman admiring the smooth curtain runners in an ancient tomb. His native bearers are worried. They obviously know the First Rule Of Television Fantasy: open up a pyramid and you've only a matter of seconds before a Jackal-headed alien jumps out of a cupboard. As Scarman screams, we cut to the TARDIS, where it seems to be a Tuesday.

"The Doctor's got a bit of mood on him, hasn't he?" says Peter. "Stood there, moaning about the Brigadier."

"It's the first time we've had a clear statement of his intention to abandon UNIT," says Clay. "I have to say – I'm not fussed!"

The TARDIS receives a bump, and Sarah spots a whippity face peering down at her. Only ancient forces with tremendous powers can invade the TARDIS – the Toymaker, the Time Lords, Jimmy Savile – but the Doctor has little time to worry before his ship fetches up in England, in a room full of Egyptian artefacts.

"I like the fact that this Old Priory we're in will eventually be the site of UNIT HQ," says Jac. "That's a nice touch – especially when the Doctor implies the TARDIS has effectively landed in the corner of his laboratory as usual. They should just wait 70 years for Harry to turn up ..."

"This is really our first brush with 'recent' history since *Carnival of Monsters*," says Clay. "And again, it works *so* well. The early twentieth century is such a rich period. Doctor Who should go there more!"

There are sinister goings-on at the Priory. The master of the house, Marcus Scarman, is missing. His friend, Doctor Warlock, is trying to get some answers from the Egyptian lodger, who pounds relentlessly at his huge organ. When Warlock is shot, the Doctor intervenes, and soon they are being pursued through the grounds by a couple of burly Mummies.

"There is such a potential here for the Mummies to look awful," says Richard. "But instead, they look magnificent! Big, powerful and scary!"

"I've always wondered why they have such big breasts though," ponders Clay.

"Breasts or no breasts, I can't think of anything scarier than playing hide and seek with a homicidal monster that never tires," adds Peter.

The Doctor and Sarah seek help from Laurence Scarman, brother of Marcus, who lives in the Lodge and plays with Meccano.

"Michael Sheard is brilliant!" says Clay. "He plays Laurence like an excited little boy, and his demonstration of his Marconiscope to the Doctor is adorable. Good to see Tom grin again, too!"

Laurence's primitive radio telescope gives a name to the alien menace working behind the scenes – Sutekh. He sounds like one mean mother.

"SOME STORIES REALLY ARE JUST **ASTONISHING**! CAN THE SERIES GET ANY BETTER THAN THIS?"

"I'm really loving the moments when this new Doctor slips into serious mode," says Richard. "The 'evil forces being summoned into existence' bit is delivered with such gravitas that it really cranks up the tension. The Third Doctor would have organised sandwiches and a slide show."

Part Two brings a showcase scene that attracts much discussion. Sarah argues that she and the Doctor should escape in the TARDIS to her own time, knowing that Sutekh didn't destroy the Earth in 1911. To make a point, the Doctor dials up 1980, and the TARDIS doors open onto a joyless wasteland. Oddly, Johnny Logan, *Juliet Bravo* and The Kids From Fame are nowhere to be seen.

Richard nods approvingly. "It's nice that they've tried to give some sort of explanation as to why the Doctor can't just slope off in the TARDIS when the going gets tough."

"It's a terrifying revelation," suggests Peter. "Billy's assertion in *The Aztecs* that you can't change history has been debunked! It's upped the ante for adventures in Earth's past"

"It's a scene that could fit into almost any story ever," notes Clay. "It's so simple and so devastating in its power. We're being spoiled by *Doctor Who* right now. It's so wonderful."

"I love the way the Doctor simply asks, 'Well?'" adds Richard. "Sarah calmly responds 'We have to go back' and he very gently responds to her, pleased that she understands the dilemma, rather than belittling her."

Back in 1911, the guest-cast budget is slashed.

"People say the death of the poacher is scary, but I think Warlock's death is the most disturbing we've seen on the show to date," says Peter. "An injured old man, screaming for mercy, brutally killed? Brrr!"

Time to catch up with the plot. Sutekh, the last of the Osirans, wants to destroy all life. We're not sure why, but at one point he claims to be impotent, so that may explain some of his frustration. The corpse of Marcus Scarman is prowling the Priory, animated by the will of Sutekh. Laurence won't believe his brother is dead, however, no matter how many times he's told.

"Laurence's reaction is so understandable, and the Doctor, his mind on higher things, has no sympathy him," says Jac. "Later, when they find his body, you really agree with Sarah's observation that the Doctor doesn't seem human."

"An even more horrifying demise than Warlock's!" adds Peter. "It means that the only good guys left are the Doctor and Sarah – alone against the most powerful being in the universe."

"The rest of the episode relies entirely on the rapport between Baker and Sladen," notes Clay. "And they're magnificent."

Part Four finally brings the Doctor face-to-face with the mighty Sutekh.

"Gabriel Woolf has a truly amazing villain voice, doesn't he?" marvels Richard. "What an inspired piece of casting!"

"Torture! Sadism!" shouts Clay. "Discourses on the nature of good and evil! An unbelievably scary and powerful villain, and the Doctor virtually screaming! What a scene!"

Sutekh is held captive in Egypt by a forcefield controlled from a pyramid on Mars, so the Osiran sends Marcus Scarman there to arrange for his release. To do so, Scarman must first tackle the lamest logic puzzles known to man. He's only a 'Space Riddle-Me-Ree' short of a *Dr Who Annual*.

"What's the point?" wonders Clay. "Sutekh finds the tests no problem at all, yet they were designed specifically to *stop* him. And what a weird bit of continuity as Sarah mentions *Death to the Daleks*! Do you think Robert Holmes thought it was all a bit similar and wanted to cover his back?"

All good things must come to an end, and Jac feels that this tale, for all its strengths, stumbles at the final hurdle. "This is a disappointing episode," she says. "Especially the stuff on Mars – it feels like a Part Three, a filler episode."

With Sutekh on the verge of escape, the Doctor plucks a hitherto-unseen box of tricks from the TARDIS, and switches off the plot – ageing his foe to death in his own time-space tunnel.

"The notion that the Eye of Horus was still holding Sutekh captive for two minutes after its destruction is a nice twist," says Richard. "For once, time is a key factor in the climax of a story."

"A bit of a glib cop-out, if you ask me," grumbles Clay.

When a final verdict is required, however, the team are unstinting in their praise.

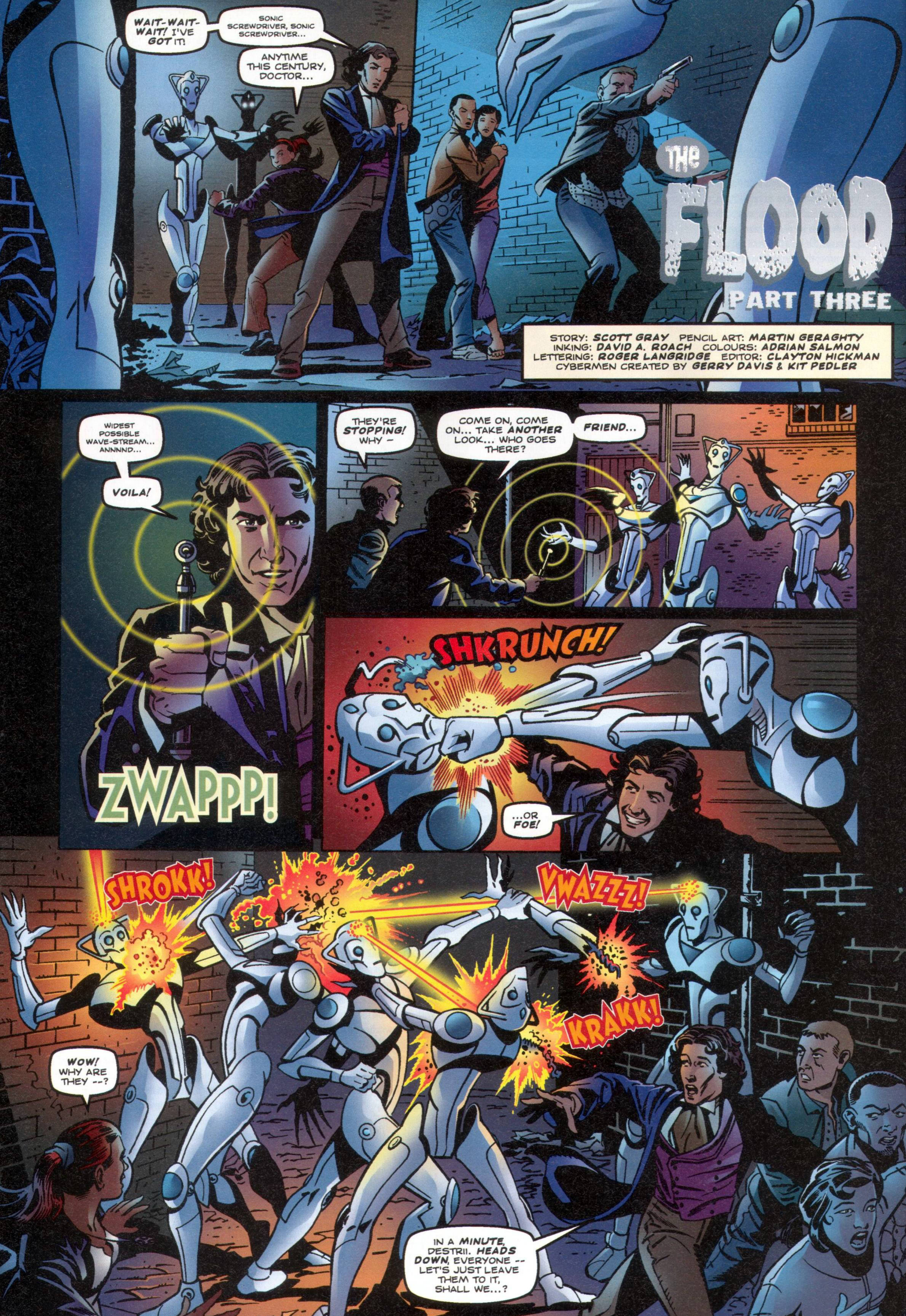
"It's all very well trying to ignore consensus," begins Peter. "But some stories are just astonishing. It can't get better than this ... can it?"

"Dripping with atmosphere, some outstanding performances and a really great villain," responds Clay. "The plot was – let's be honest – a bit rubbish, but unless, like us, you're scrutinising it, it stands up perfectly well. And Tom and Lis deserve medals!"

"For me, its brilliance is defined by one moment," says Jac. "A girl in a period frock, pointing a rifle at an alien spaceship surrounded by Egyptian mummies. If that isn't an iconic *Doctor Who* image, I don't know what is!"

A middle-aged man in blue spandex being sat on by an orange CSO frog, you silly woman. DWM

*Your comments will return next issue, and for DWM 350 we need your words of wisdom on* The Android Invasion *and* The Brain of Morbius. *Mark them 'Time Team', to reach us no later than 1 October.*

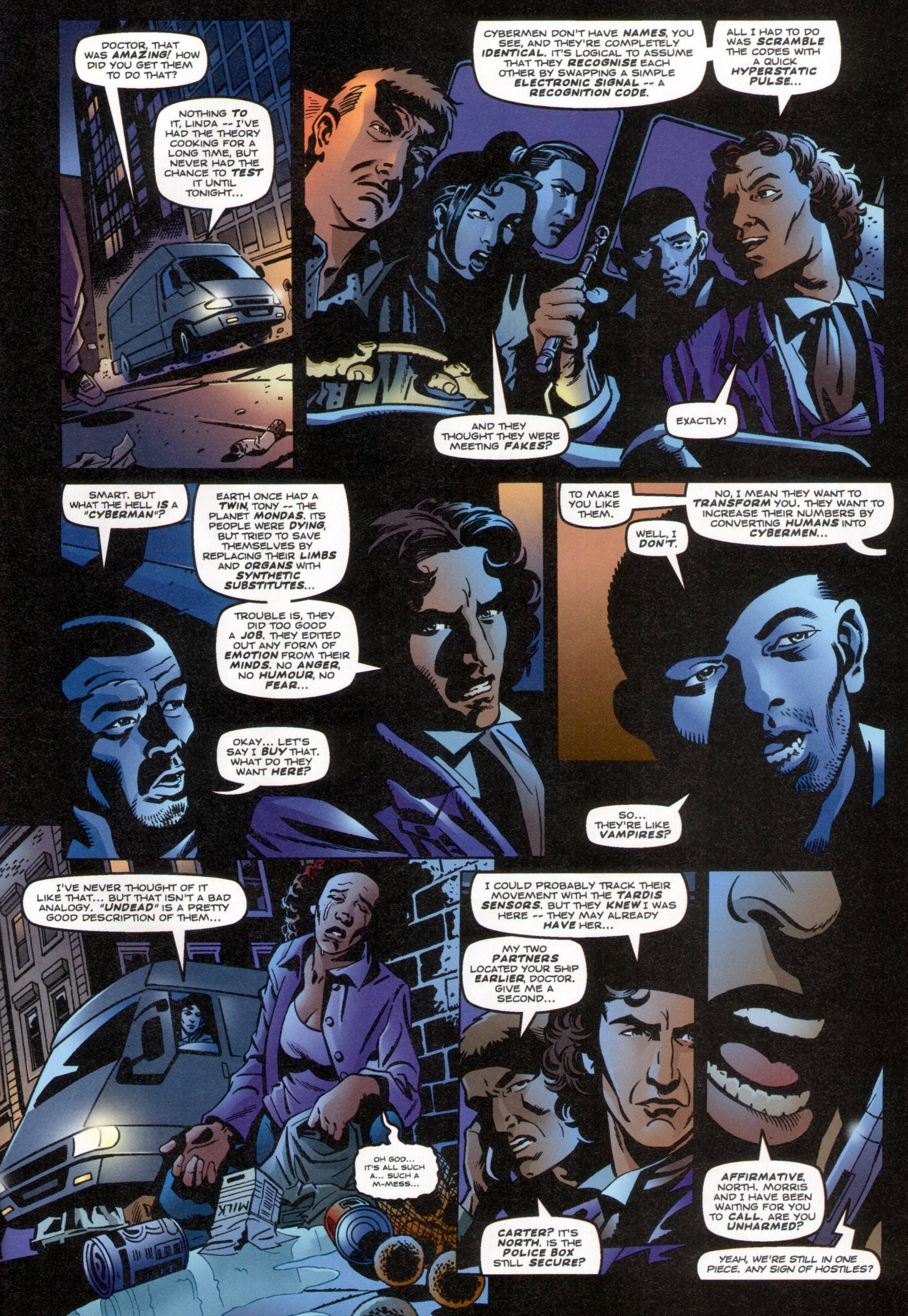


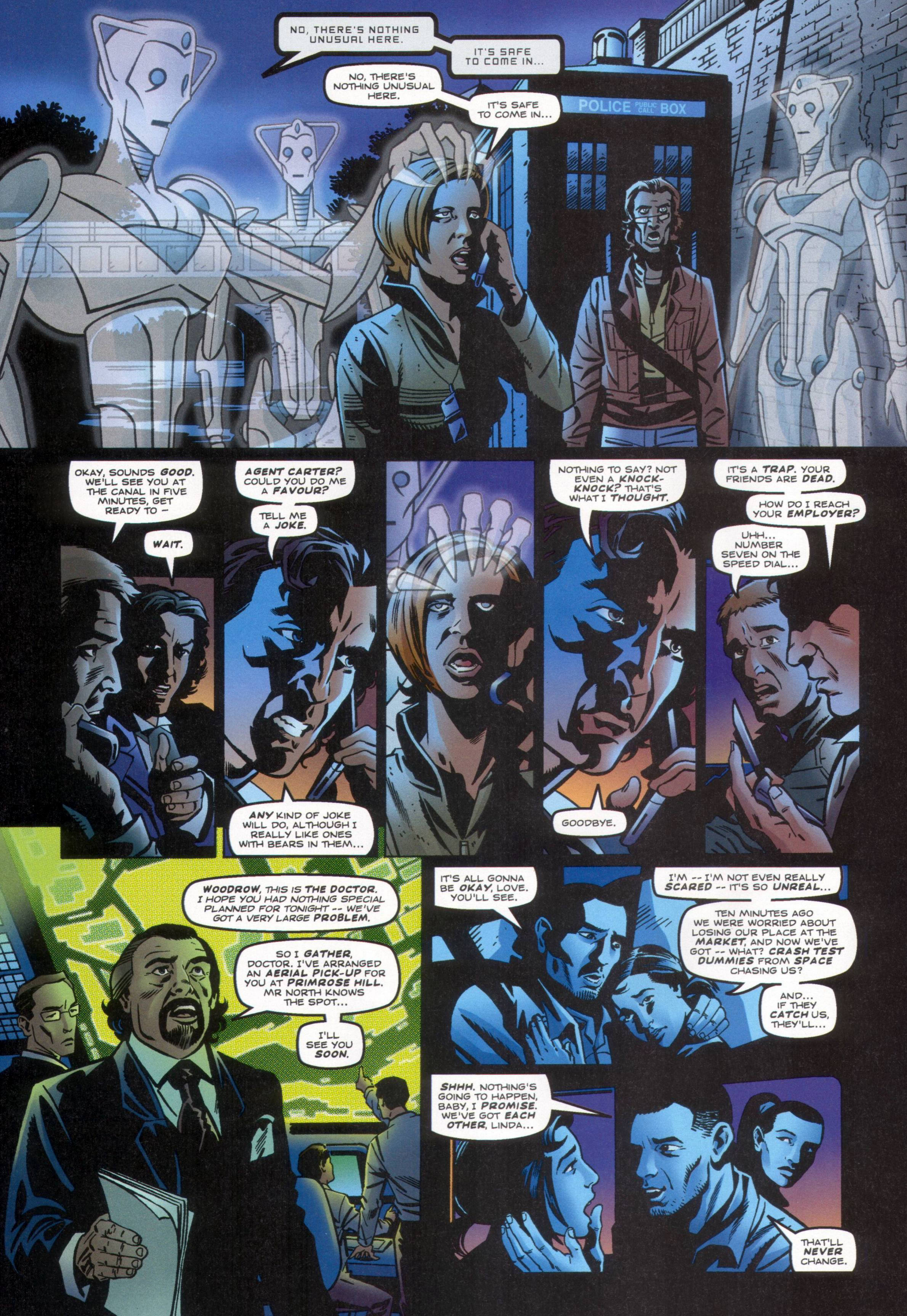
# THE FLOOD

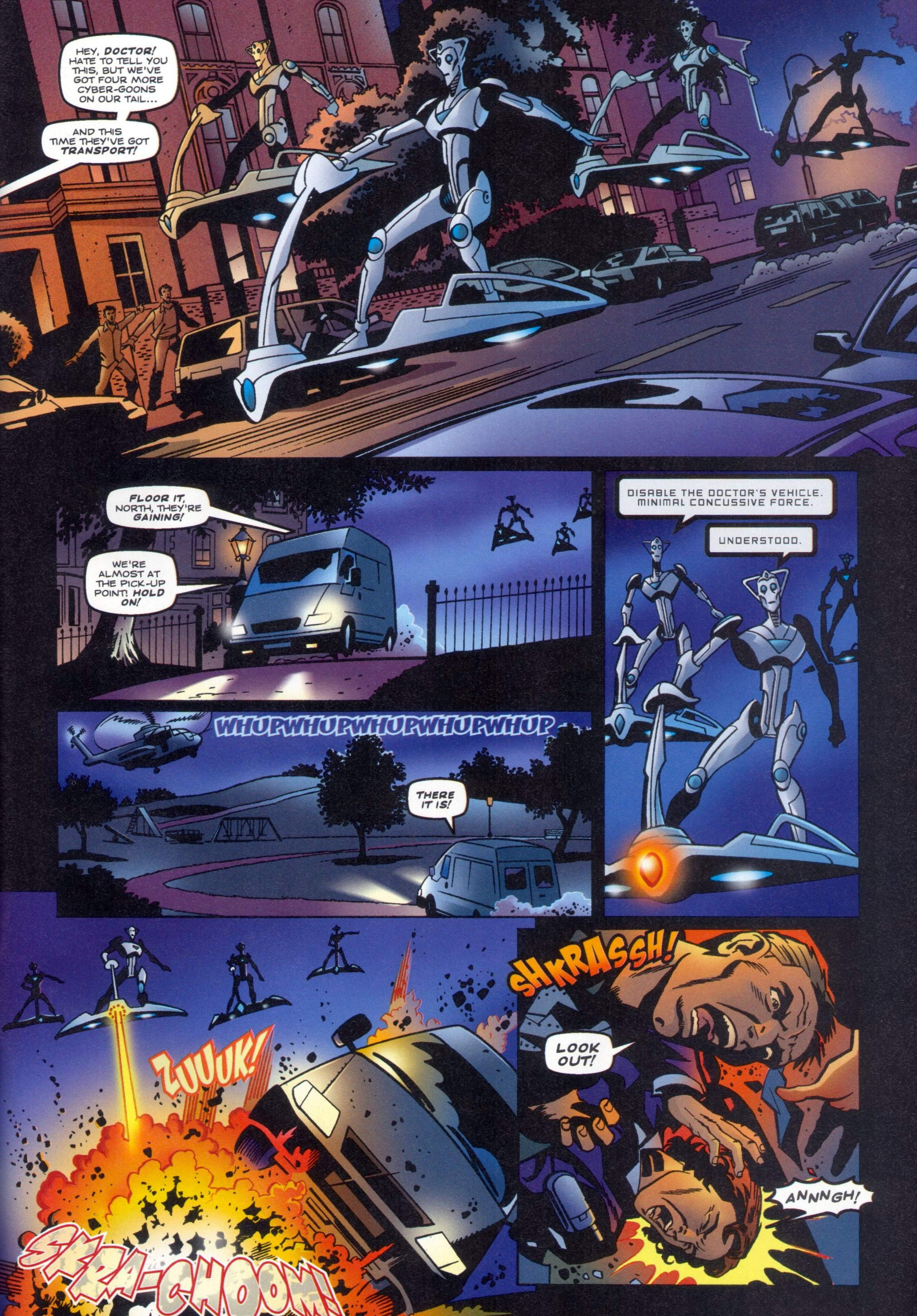
## PART THREE

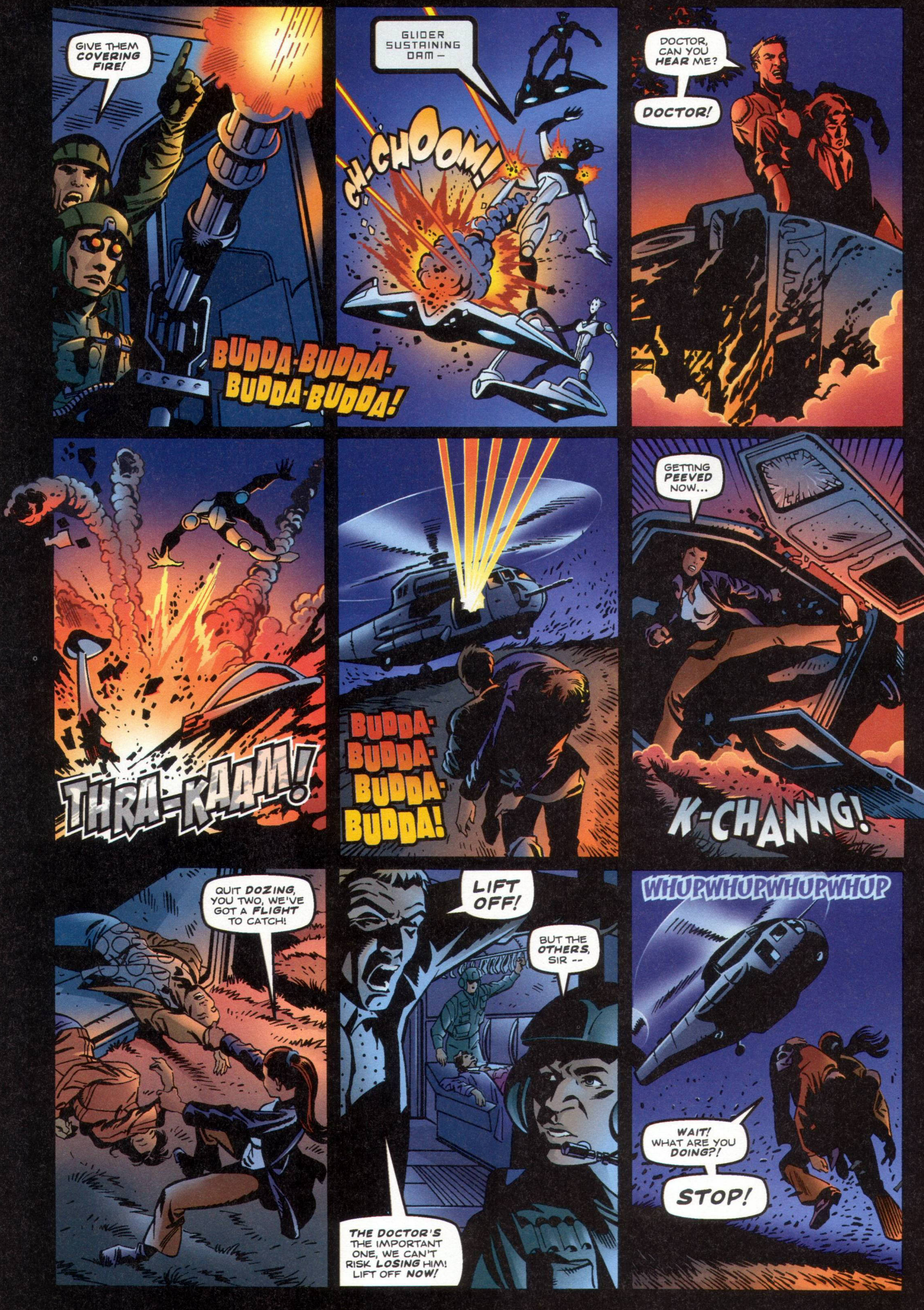
STORY: **SCOTT GRAY** PENCIL ART: **MARTIN GERAGHTY**
INKING: **DAVID A. ROACH** COLOURS: **ADRIAN SALMON**
LETTERING: **ROGER LANGRIDGE** EDITOR: **CLAYTON HICKMAN**
CYBERMEN CREATED BY **GERRY DAVIS** & **KIT PEDLER**

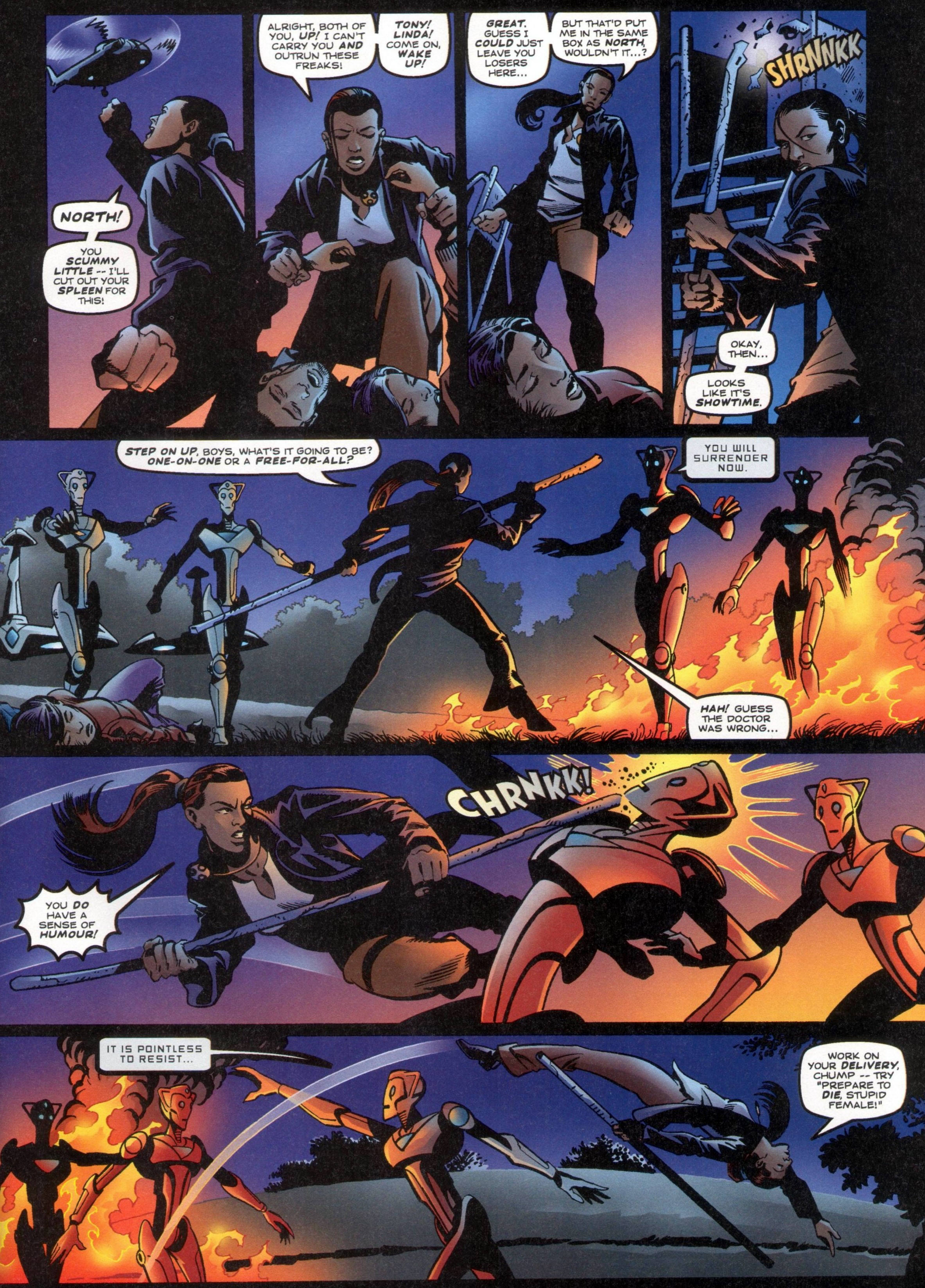
WAIT-WAIT-WAIT! I'VE GOT IT!
SONIC SCREWDRIVER, SONIC SCREWDRIVER...
ANYTIME THIS CENTURY, DOCTOR...
WIDEST POSSIBLE WAVE-STREAM... ANNNND...
VOILA!
ZWAPPP!
THEY'RE STOPPING! WHY –
COME ON, COME ON... TAKE ANOTHER LOOK... WHO GOES THERE?
FRIEND...
SHKRUNCH!
...OR FOE!
SHROKK!
VWAZZZ!
KRAKK!
WOW! WHY ARE THEY --?
IN A MINUTE, DESTRII. HEADS DOWN, EVERYONE -- LET'S JUST LEAVE THEM TO IT, SHALL WE...?

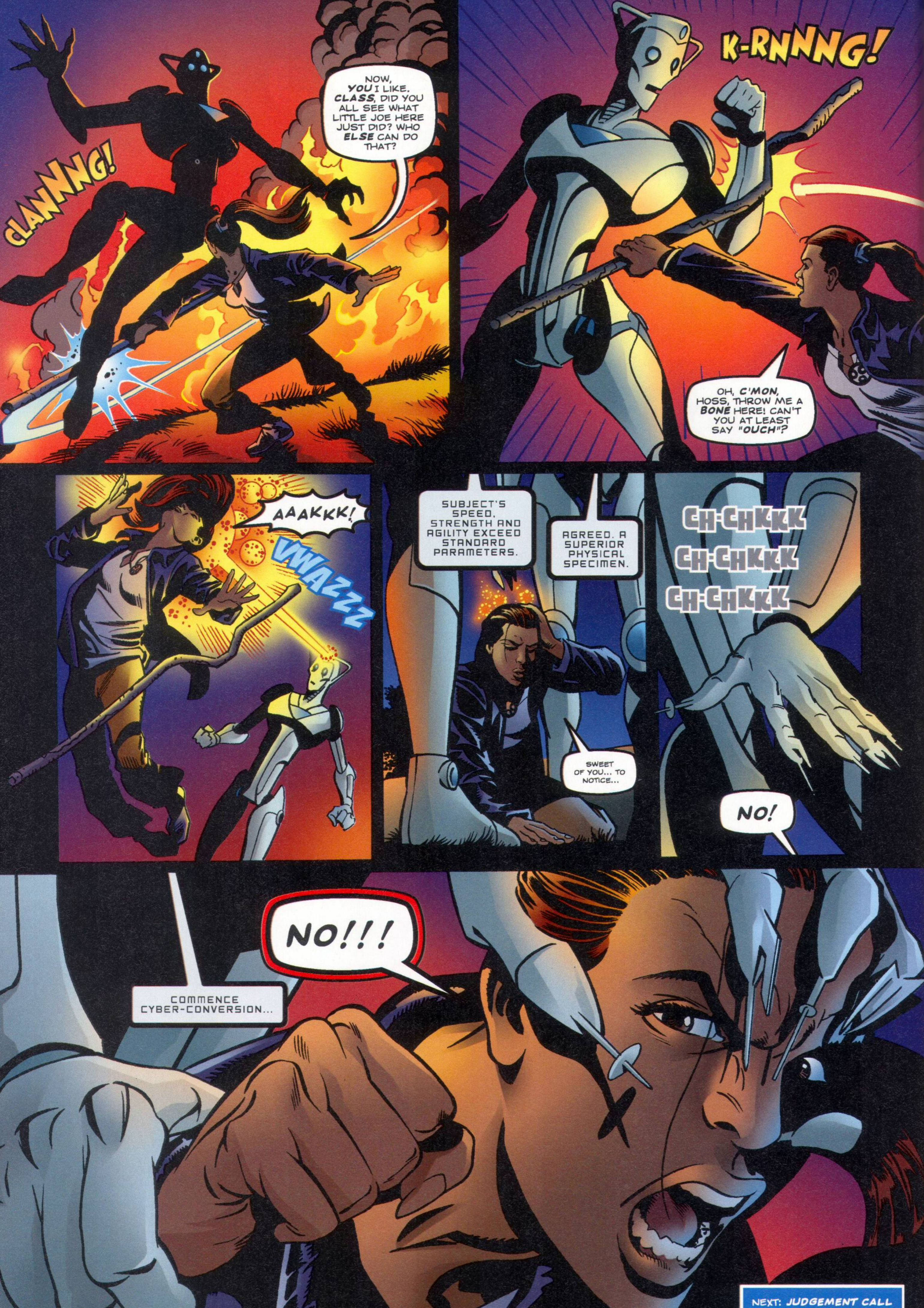

DOCTOR, THAT WAS AMAZING! HOW DID YOU GET THEM TO DO THAT?
NOTHING TO IT, LINDA -- I'VE HAD THE THEORY COOKING FOR A LONG TIME, BUT NEVER HAD THE CHANCE TO TEST IT UNTIL TONIGHT...
CYBERMEN DON'T HAVE NAMES, YOU SEE, AND THEY'RE COMPLETELY IDENTICAL. IT'S LOGICAL TO ASSUME THAT THEY RECOGNISE EACH OTHER BY SWAPPING A SIMPLE ELECTRONIC SIGNAL -- A RECOGNITION CODE.
ALL I HAD TO DO WAS SCRAMBLE THE CODES WITH A QUICK HYPERSTATIC PULSE...
AND THEY THOUGHT THEY WERE MEETING FAKES?
EXACTLY!
SMART. BUT WHAT THE HELL IS A "CYBERMAN"?
EARTH ONCE HAD A TWIN, TONY -- THE PLANET MONDAS. ITS PEOPLE WERE DYING, BUT TRIED TO SAVE THEMSELVES BY REPLACING THEIR LIMBS AND ORGANS WITH SYNTHETIC SUBSTITUTES...
TROUBLE IS, THEY DID TOO GOOD A JOB. THEY EDITED OUT ANY FORM OF EMOTION FROM THEIR MINDS. NO ANGER, NO HUMOUR, NO FEAR...
OKAY... LET'S SAY I BUY THAT. WHAT DO THEY WANT HERE?
TO MAKE YOU LIKE THEM.
WELL, I DON'T.
NO, I MEAN THEY WANT TO TRANSFORM YOU. THEY WANT TO INCREASE THEIR NUMBERS BY CONVERTING HUMANS INTO CYBERMEN...
SO... THEY'RE LIKE VAMPIRES?
I'VE NEVER THOUGHT OF IT LIKE THAT... BUT THAT ISN'T A BAD ANALOGY. "UNDEAD" IS A PRETTY GOOD DESCRIPTION OF THEM...
OH GOD... IT'S ALL SUCH A... SUCH A M-MESS...
MILK
I COULD PROBABLY TRACK THEIR MOVEMENT WITH THE TARDIS SENSORS. BUT THEY KNEW I WAS HERE -- THEY MAY ALREADY HAVE HER...
MY TWO PARTNERS LOCATED YOUR SHIP EARLIER, DOCTOR. GIVE ME A SECOND...
CARTER? IT'S NORTH. IS THE POLICE BOX STILL SECURE?
AFFIRMATIVE, NORTH. MORRIS AND I HAVE BEEN WAITING FOR YOU TO CALL. ARE YOU UNHARMED?
YEAH, WE'RE STILL IN ONE PIECE. ANY SIGN OF HOSTILES?


NO, THERE'S NOTHING UNUSUAL HERE.
IT'S SAFE TO COME IN...
NO, THERE'S NOTHING UNUSUAL HERE.
IT'S SAFE TO COME IN...
POLICE PUBLIC CALL BOX
OKAY, SOUNDS **GOOD**. WE'LL SEE YOU AT THE CANAL IN FIVE MINUTES, GET READY TO –
**WAIT.**
***AGENT CARTER?*** COULD YOU DO ME A ***FAVOUR?***
TELL ME A ***JOKE***.
***ANY*** KIND OF JOKE WILL DO, ALTHOUGH I REALLY LIKE ONES WITH BEARS IN THEM...
NOTHING TO SAY? NOT EVEN A ***KNOCK-KNOCK?*** THAT'S WHAT I ***THOUGHT***.
GOODBYE.
IT'S A ***TRAP***. YOUR FRIENDS ARE ***DEAD***.
HOW DO I REACH YOUR ***EMPLOYER?***
UHH... NUMBER SEVEN ON THE SPEED DIAL...
***WOODROW***, THIS IS ***THE DOCTOR***. I HOPE YOU HAD NOTHING SPECIAL PLANNED FOR TONIGHT -- WE'VE GOT A VERY LARGE ***PROBLEM***.
SO I ***GATHER***, DOCTOR. I'VE ARRANGED AN ***AERIAL PICK-UP*** FOR YOU AT ***PRIMROSE HILL***. MR NORTH KNOWS THE SPOT...
I'LL SEE YOU ***SOON***.
IT'S ALL GONNA BE ***OKAY***, LOVE. YOU'LL SEE.
I'M -- I'M NOT EVEN REALLY ***SCARED*** -- IT'S SO ***UNREAL***...
TEN MINUTES AGO WE WERE WORRIED ABOUT LOSING OUR PLACE AT THE ***MARKET***, AND NOW WE'VE GOT -- WHAT? ***CRASH TEST DUMMIES*** FROM ***SPACE*** CHASING US?
AND... IF THEY ***CATCH*** US, THEY'LL...
***SHHH***. NOTHING'S GOING TO HAPPEN, BABY, I ***PROMISE***. WE'VE GOT ***EACH OTHER***, LINDA...
THAT'LL ***NEVER*** CHANGE.


HEY, DOCTOR! HATE TO TELL YOU THIS, BUT WE'VE GOT FOUR MORE CYBER-GOONS ON OUR TAIL...
AND THIS TIME THEY'VE GOT TRANSPORT!
FLOOR IT, NORTH, THEY'RE GAINING!
WE'RE ALMOST AT THE PICK-UP POINT! HOLD ON!
DISABLE THE DOCTOR'S VEHICLE. MINIMAL CONCUSSIVE FORCE.
UNDERSTOOD.
WHUPWHUPWHUPWHUPWHUP
THERE IT IS!
ZUUUK!
SKRA-CHOOM!
SHKRASSH!
LOOK OUT!
ANNNGH!


GIVE THEM COVERING FIRE!
BUDDA-BUDDA-BUDDA-BUDDA!
GLIDER SUSTAINING DAM –
CH-CHOOM!
DOCTOR, CAN YOU HEAR ME?
DOCTOR!
THRA-KAAM!
BUDDA-BUDDA-BUDDA-BUDDA!
GETTING PEEVED NOW...
K-CHANNG!
QUIT DOZING, YOU TWO, WE'VE GOT A FLIGHT TO CATCH!
LIFT OFF!
BUT THE OTHERS, SIR --
THE DOCTOR'S THE IMPORTANT ONE, WE CAN'T RISK LOSING HIM! LIFT OFF NOW!
WHUPWHUPWHUPWHUP
WAIT! WHAT ARE YOU DOING?!
STOP!


NORTH!
YOU SCUMMY LITTLE -- I'LL CUT OUT YOUR SPLEEN FOR THIS!
ALRIGHT, BOTH OF YOU, UP! I CAN'T CARRY YOU AND OUTRUN THESE FREAKS!
TONY! LINDA! COME ON, WAKE UP!
GREAT. GUESS I COULD JUST LEAVE YOU LOSERS HERE...
BUT THAT'D PUT ME IN THE SAME BOX AS NORTH, WOULDN'T IT...?
SHRNNKK
OKAY, THEN...
LOOKS LIKE IT'S SHOWTIME.
STEP ON UP, BOYS, WHAT'S IT GOING TO BE? ONE-ON-ONE OR A FREE-FOR-ALL?
YOU WILL SURRENDER NOW.
HAH! GUESS THE DOCTOR WAS WRONG...
CHRNKK!
YOU DO HAVE A SENSE OF HUMOUR!
IT IS POINTLESS TO RESIST...
WORK ON YOUR DELIVERY, CHUMP -- TRY "PREPARE TO DIE, STUPID FEMALE!"


CLANNNG!
NOW, YOU I LIKE. CLASS, DID YOU ALL SEE WHAT LITTLE JOE HERE JUST DID? WHO ELSE CAN DO THAT?
K-RNNNG!
OH, C'MON, HOSS, THROW ME A BONE HERE! CAN'T YOU AT LEAST SAY "OUCH"?
AAAKKK!
VWAZZZ
SUBJECT'S SPEED, STRENGTH AND AGILITY EXCEED STANDARD PARAMETERS.
AGREED. A SUPERIOR PHYSICAL SPECIMEN.
SWEET OF YOU... TO NOTICE...
CH-CHKKK
CH-CHKKK
CH-CHKKK
NO!
NO!!!
COMMENCE CYBER-CONVERSION...

**NEXT: JUDGEMENT CALL**

**From TARDIS to LARDIS: Timeship Confesses To Eating Disorder While Out Of Work**

See I ATE ALL THE PIES page 90

**Shock as Russell T Davies Realises Private Universe Where He Runs 'Dr Who' Is Actually Real Universe**

See COLD SWEATS, page 67

**Russell T Davies' 'Dr Who' To Be Followed By Stephen Poliakoff's 'Blake's 7' And Paul Abbott's 'Captain Zep'**

See SPRING SCHEDULE, page 88

# Space-Time Telegraph

Compiled by SORVAD

FINAL ISSUE AUTUMN 2004 UTTERLY BEWILDERING TO NEW FANS NEW SERIES SPECIAL

## INSIDE

Shock And Relief As 'Space-Time Telegraph' Joins 'Doctor Who?', 'Doctor Oho' & 'Nix View' Down DWM Comedy Dumper!

## Monster Book To Return For Noughties

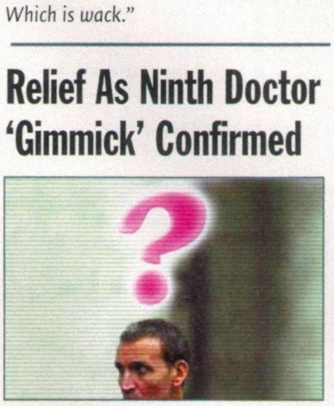
THE CLASSIC 'Dr Who Monster Book' which, like Russell T Davies, came out in 1975, is to be updated to make it understandable to children in the audience of the new series.

*Space-Time Telegraph* has received an exclusive preview of the section detailing the Zarbi:

"These was, like, big sad roaches and they was always, like, fiending to pop a cap up the **Menoptera**, who were, like, *so* gay but thought they were fly. The old school Doctor and his posse opened a can on them an' pearled.

*From **The Web Planet** (1965). Which is wack."*

## Relief As Ninth Doctor 'Gimmick' Confirmed



FANS HAVE BEEN surprised by the revelation of the new Doctor's costume, which stands in marked contrast to the flamboyant frills and hats and spats and cats of his previous incarnations. But *Space-Time Telegraph* can now reveal that the Ninth Doctor *will* have a gimmick – a gigantic pink neon question mark, CGI'd above his head, that will flash whenever he calls on his powers as a Time Lord.

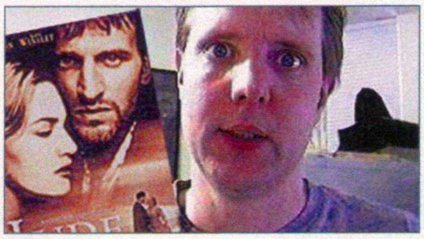
# Dr Who Team Hanging Round Fan's Workplace

### Enthusiastic TV Professionals Getting Under Feet Of Workers

'DR WHO' FAN Terry Smith today contacted *Space-Time Telegraph* with an urgent plea. 'Please can somebody get the 'Dr Who' production team out of my office.'

He went on, 'Somehow the BBC Wales production team found out that I was doing some work in the housing benefit department of Northampton Borough Council. Since then they've been turning up every day, mooning about outside, getting in the way and then trying to sneak phone-cam pictures of the new photocopier [shown left] to put on the internet. It's driving me absolutely mad!'

*Space-Time Telegraph* spoke to 'Dr Who' Executive Producer Russell T Davies about these allegations. 'I'm just so excited about Terry's new job,' he gushed. 'I drove seven hundred miles for my chance to see Terry in action. I've been a follower of Northampton Borough Council for years, and I just had to see for myself how the magic happens! My blurry photos of the coffee machine – which is far too wide in my opinion – are the talk of the forums!'



## Dr Who Fan 'Was Already Big Admirer Of Eccleston'

LETCHWORTH 'DR WHO' fan Gary Jensen, 32, staunchly denies taking an interest in new Doctor Christopher Eccleston purely because of his casting in the role.

'No way', he claimed to fellow enthusiast Mark Lawley, 29, 'I've always been a big fan of Chris'. The bulk of Jensen's DVD collection comprises the entire 'Dr Who' range, including the region one 'Key To Time' Box Set, and a predictable selection of related melodrama – 'Blake's 7', 'Sapphire and Steel', and 'Red Dwarf' as well as high action SF blockbusters such as 'Alien', and 'Terminator' films. When visiting Jensen recently, Lawley observed alongside them many Eccleston appearances, such as 'Our Friends In The North', 'The Second Coming' and 'Jude', and asked if he had recently acquired them. 'That would be unbelievably shallow – what kind of sheep do you take me for?' was Jensen's indignant response.

In 1996, Jensen surprised Lawley by declaring that 'Withnail and I' had always been his favourite film.

# New Series To Contain 'Spoilers'

DANGER
SPOILERS
AHEAD

THERE HAS BEEN outrage amongst the fan community at the revelation that the new series of 'Dr Who' may contain 'spoilers'. 'This is disgraceful,' said one fan. 'I haven't spent a year avoiding newspapers and magazines just so that the BBC can blow all the secrets in 45-minute episodes every Saturday night. There should at least be some sort of warning beforehand. I for one won't be watching the new series, I don't want it to spoil my enjoyment of finding out what happens over the internet.'.

# Lotto Boost For New Who

IN A SURPRISE announcement that will have readers of *Space-Time Telegraph* running to internet message boards to express their valid opinions, the BBC have today confirmed that, due to scheduling commitments, the new series will include the Saturday Lotto draw. Ten minutes before the end of each episode, the Doctor and Rose will return to the TARDIS and release the balls into the console's Time Lotterator. The following is a sneak preview from a forthcoming script:

**ROSE:** Doctor, the Daleks are ready to destroy the universe!
**DOCTOR:** Yeah, Rose, I know.
**VOICE OF THE BALLS:** But before we deal with that, let's use Guinevere and Set of Balls 4 ...

## INTERNET CORNER

### Dr Who Set Report

By Our Web Correspondent Ian Pathetic, 43.

"Today I went to Cardiff and saw 'Dr Who' being filmed. I got close enough to the script to see the words 'Scene 36a', and watched as Billie ate a sandwich – I think it was a pitta pocket with falafel, but I can't confirm if there was hummus in it. I stood outside Bentalls for three minutes next to the catering truck. 'Dr Who' is well and truly back!"

## Stop Press: Obligatory DWAS Quote

ANTHONY WAINER OF the 'Dr Who' Appreciation Society has said he is 'delighted' to see the return of *Space-Time Telegraph* to **DWM**. '**DWM** without *Space-Time Telegraph* is like fish without chips,' continued Mr Wainer, 'like Cagney without Lacey, like Season Nineteen without Nyssa, like water without hydrogen, like Sooty without –' [*cut for reasons of space*].

# RUSSELL T DAVIES

# PRODUCTION NOTES #8

## I'M STILL RUSSELL FROM THE BLOCK

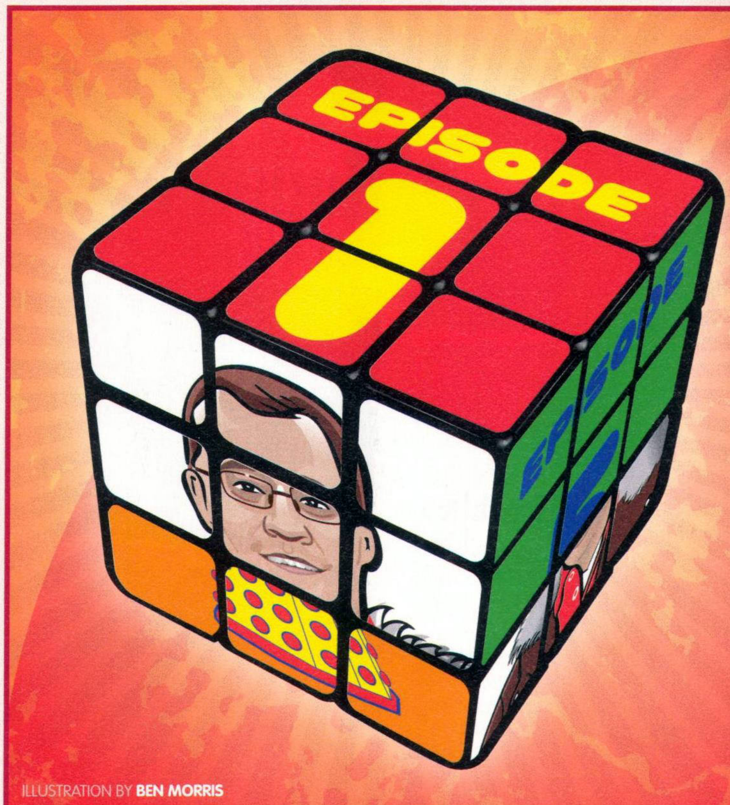


ILLUSTRATION BY **BEN MORRIS**

> "FOR THE MOST PART, BREAKING DRAMA INTO **BLOCKS** IS SIMPLE..."

Blocks! We're filming in blocks. What is a block? Let me block you. Come, block with me.

In the old days, *Doctor Who* stories were filmed one at a time. The director of all six episodes of, say, *The Seeds of Doom*, gathered his team around him and set off, not to return until it was done. (Technically, *The Seeds of Doom* was a block in itself – six out of a series of 26, but never mind that, I'm simplifying. Not for you, for me – I'm late with a deadline and typing quickly, and although I live with this stuff every day, trying to describe the process from scratch is like describing a knot!)

Towards the end of its BBC run, *Doctor Who* was beginning to break itself down into more strategic blocks. In 1989, they'd give *Ghost Light* and *Survival* to the same director, and he'd record them all as one block, with the neat divide of *Ghost Light* being all studio, *Survival* all location. Two stories, one block; the definition of a block depends on the continuity of staff across them, principally the director.

These days, most dramas of finite length are filmed in blocks. Having all the episodes of a six-parter directed in one big block, by one director, is considered to be extremely posh and BAFTA-winning. I can only press my nose up against the window-pane of such poshness, and scare those inside, until they call the TV police. But for the most part, breaking a drama into blocks is simple. For example, a show I wrote for ITV1, *Bob & Rose*, was six episodes long, which resulted in two blocks of three episodes, each block with a different director. *Clocking Off* usually broke six episodes down into three blocks of two episodes. And now, for *Doctor Who*, we've got 13 episodes being broken down into ... well, we're still deciding. Five blocks, probably. There's no industry standard, dictating that a block has to be x number of episodes. We're completely free to make it up as we go along. So that's what we're doing!

Normally, blocks take consecutive episodes – the first three-episode block of *Bob & Rose* consisted, simply, of Episodes 1, 2 and 3. No surprises there. But *Doctor Who* is different. Because most of our episodes are one-offs, we can be a bit smart and a bit nifty with allocating blocks. So we've lumped Episodes 1, 4 and 5 together into Block One, all directed by Keith Boak. That means, with those three episodes filming at the same time, that we could be recording any part of Episode 1, 4 or 5 at any time. If I look at the schedule in front of me, then last week, Tuesday August 3, the crew tackled two scenes from Episode 5, six scenes from Episode 4, and three scenes from Episode 1, all in one day.

At the same time, it's worth noting that everyone working on Block One has nonetheless read the latest drafts of Episodes 2 and 3, both to get an overall picture of the shape of the series, and to allow for any direct continuity – if, say, Rose said in Episode 3, 'I love this blue hat so much, I'll never take it off', then the blue hat needs to appear in Episode 4. (Except that's hypothetical. There is no blue hat.)

Blocks make sense. They make things cheaper and faster and more convenient. If we're filming in, say, a factory, then all the factory scenes in Episode 5 can be knocked off at once. But if the factory's got a really posh canteen, then we can do that really posh canteen scene from Episode 1, on the same day. And if the factory's got a cellar, we can nip downstairs and complete Episode 4's marvellous cellar scene. The factory triples up as three different locations. And even then, we're not limited to factory-like scenarios; with our brilliant design team (geniuses, all of 'em), we can take an empty space in the factory and convert it into King Zog's Palace on Zogworld, ready for Episode 5's Zogging great cliffhanger. (*Simpsons*-style-voiceover: *Episodes may not contain scenes as described.*)

So why 1, 4 and 5 as Block One? Well, the reasons for that might give too much away! You'll find out in 2005. Sometimes disparate episodes are blocked together because they share locations, or particular cast members. Sometimes, they just consist of the first scripts to be ready. Or perhaps other episodes need to be delayed, maybe because that castle or spaceship or cross-channel-ferry in Episode 2 isn't free until October. (But not a quarry. No quarries this year! Not one! The production of *Doctor Who* moves to a land choc-a-block full of quarries and we're not using 'em!)

But the blocking should calm down a bit from now on. Euros Lyn (he's a marvel!) has just started pre-production on Episodes 2 and 3 – that's Block Two. Then we'll tackle Episodes 6, 7 and 8 as Block Three, then Episodes 9 and 10 make a convenient Block Four, followed by the last three episodes in an almighty Block Five as we hurtle past Christmas, towards the finishing post in February, oh, blessed February. That's the plan, anyway. Plans change! Blocks change! Be prepared!

Did anyone follow that?

## MY FAVOURITE JOKE SO FAR

At last, we've got permission to use the Daleks (and see how simply I glide over that fact, what, did you think I was gonna tell you *everything* in this column? Did you? No, really though? Hah! I'm saving it for my book, *Doctor Who: Mea Culpa*). Now, we can have proper Dalek design meetings. Blimey! And before we consult with the Nation Estate, I wanted to call together our Series Designer, Ed Thomas, Concept Artist, Bryan Hitch, and Expert on Everything, Mike Tucker. And what title did I give that meeting?

*Resemblance of the Daleks.*

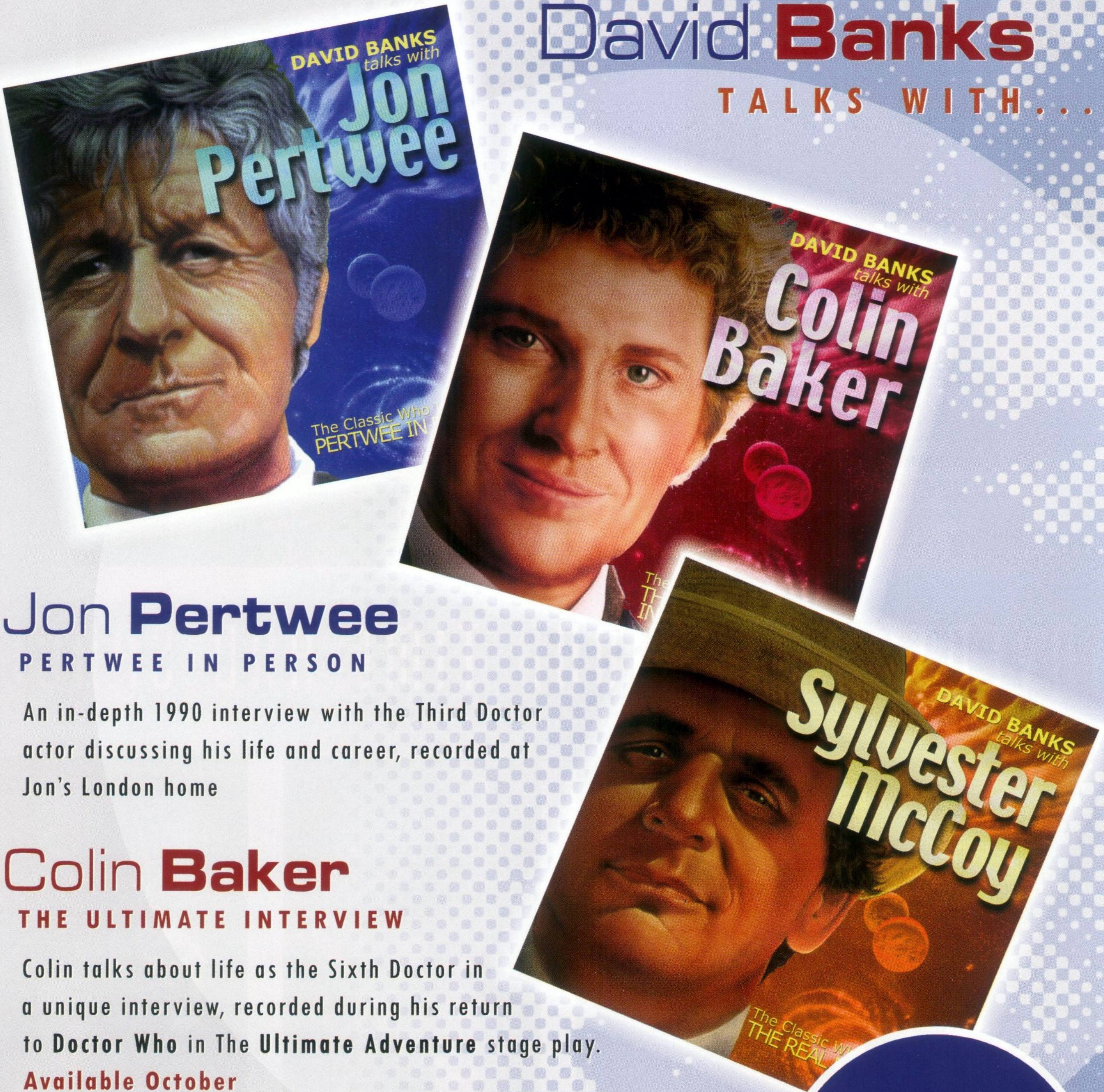
Oh my sides! No? Better get back to work, then. Sorry. Bye. DWM

Grayswandir

AVAILABLE ON CD FOR THE FIRST TIME

## David **Banks**

TALKS WITH...


DAVID BANKS talks with
Jon Pertwee
The Classic Who
PERTWEE IN
DAVID BANKS talks with
Colin Baker
DAVID BANKS talks with
Sylvester McCoy
The Classic W
THE REAL

## Jon **Pertwee**

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BIG FINISH

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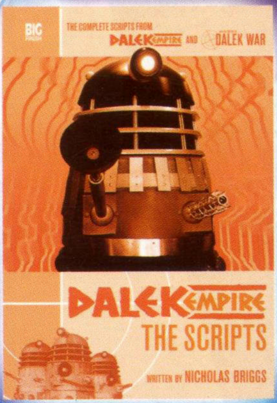
BIG FINISH
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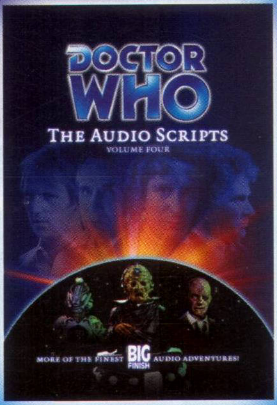
DALEK EMPIRE
THE SCRIPTS
WRITTEN BY NICHOLAS BRIGGS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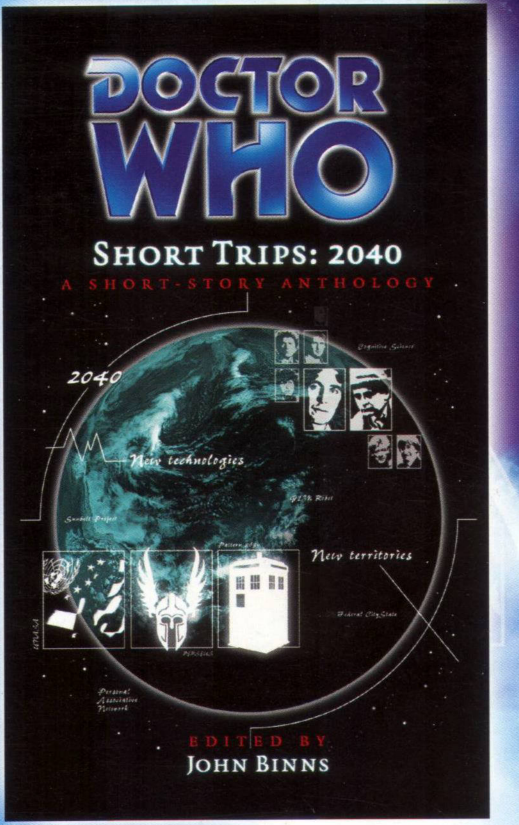
MORE OF THE FINEST BIG FINISH AUDIO ADVENTURES!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A SHORT-STORY ANTHOLOGY
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New technologies
New territories
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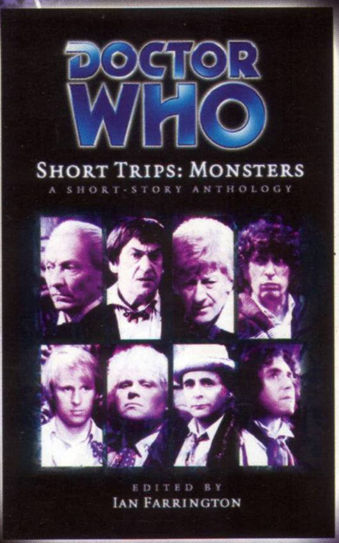
ADVENTURES BEYOND TIME AND SPACE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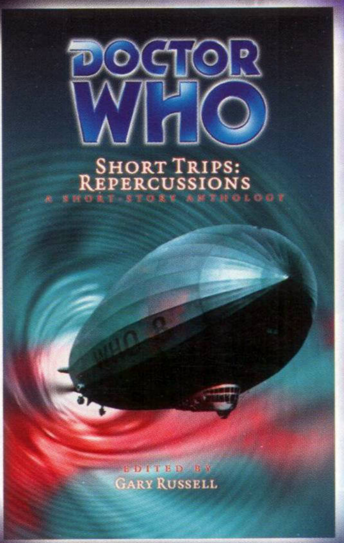
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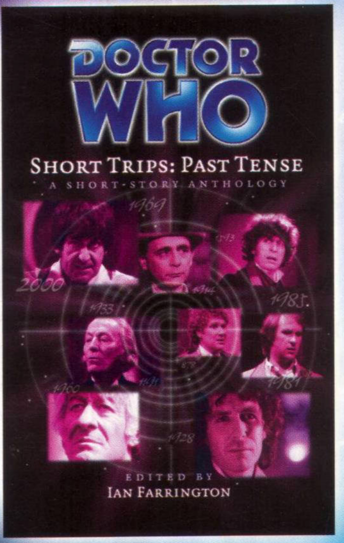
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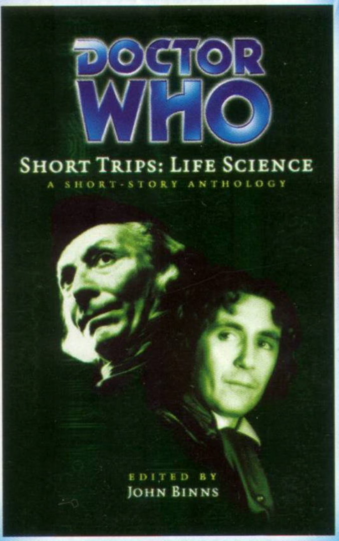
DOCTOR WHO
SHORT TRIPS: LIFE SCIENCE
A SHORT-STORY ANTHOLOGY
EDITED BY
JOHN BINNS

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